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# Opening Night at POPS

**Tuesday,  
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1999**

**Boston Pops  
Esplanade Orchestra**

**Keith Lockhart,  
conductor**

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THIS OPENING NIGHT of the 114th Pops season celebrates not only the return of spring but also the return to the podium of Keith Lockhart, who begins his fifth season as Boston Pops Conductor having made Pops history earlier this year. The Boston Pops Orchestra, under Mr. Lockhart's direction, received its first-ever Grammy nomination (in the new category of "Best Classical Crossover Album") for *The Celtic Album*, a collection of traditional and contemporary Celtic music. This great honor for both orchestra and conductor attests to the quality of their music-making. We all look forward to their future recording projects, and, I am sure, many more such accolades.

For many years, the Boston Symphony Association of Volunteers has been a valued collaborator in this and numerous other projects in Boston and the Berkshires. Tonight we extend our sincere appreciation to the two couples who served as Benefactor Co-Chairs—Bill and Mimi Karlyn and Steve and Dottie Weber—and to the co-chairs of the Event Committee, Christina Bolio and Doreen M. Reis. It is always a pleasure to attend such a well-organized event.

Like our conductor, our corporate sponsor, John Hancock Funds, is returning for a fifth consecutive season. We salute this fine company for its continued show of support for the arts in our community.

To tonight's audience, we offer a warm welcome to the last Opening Night at Pops of the '90s. As we approach the new century and Symphony Hall's 100th birthday, we hope you will continue your support of the great musical tradition that is the Boston Pops.

Nicholas T. Zervas

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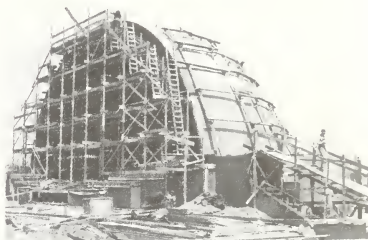


featuring guest artist Ella Fitzgerald.

The second exhibit examines the history of the structures used for the series of free concerts on the Charles River Esplanade, inaugurated in 1929 by Arthur Fiedler. Highlighting this exhibit is the photography of Martha Burnham Humphrey, a talented artist and photographer, who documented in detail the construction in 1940 of the Hatch Memorial Shell, the granite structure that still serves as the venue for the free Boston Pops Esplanade Concerts.

Currently on view in the Cohen Wing display cases are two exhibits of photographs related to different aspects of the Boston Pops and its history. Each showcases the work of primarily one photographer.

During the early 1970s, as an official photographer for "Evening at Pops," Michael Peirce photographed the many stars who appeared on the PBS series with Arthur Fiedler and the orchestra, capturing with his lens the essence of the Boston Pops. The photograph shows a May 1973 "Evening at Pops" performance





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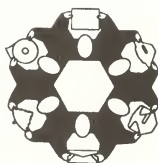
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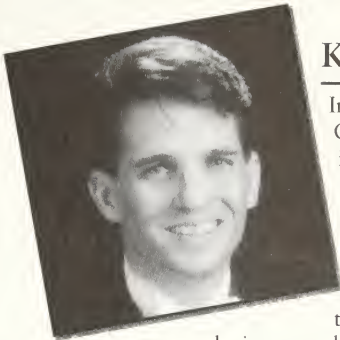
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## KEITH LOCKHART

In February 1995 Keith Lockhart was named twentieth Conductor of the Boston Pops Orchestra since its founding in 1885. Now in his fifth Pops season, Mr. Lockhart has conducted more than 250 concerts; made twenty-seven television shows; made his Carnegie Hall debut with the Boston Pops Orchestra; and led eight national tours and his first overseas tour with the Boston Pops Esplanade Orchestra. In 1996 Keith Lockhart and the Boston Pops Orchestra signed a four-year, six-album

exclusive recording contract with RCA Victor. *The Celtic Album* was nominated for a 1999 Grammy Award. This spring they will record a new album of American patriotic music, *Boston Pops Splash*, for release on June 29.

Born in Poughkeepsie, New York, in 1959, Keith Lockhart holds degrees from Furman University in Greenville, South Carolina, and Carnegie-Mellon University in Pittsburgh. He held positions in Pittsburgh and Akron before becoming a Conducting Fellow of the Los Angeles Philharmonic Institute in 1989. The following year he moved to Cincinnati as Assistant Conductor of the Cincinnati Symphony Orchestra, later serving as Associate Conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras, while also becoming Music Director of the Cincinnati Chamber Orchestra, a title he still holds. In January 1998, Mr. Lockhart was appointed Music Director of the Utah Symphony, effective with the 1998-99 season. He studied piano with John Noel Roberts, Gwendolyn Stevens, and Maria-Regina Seidlhofer of the Vienna Hochschule. His training as a conductor includes study with Istvan Jaray, Otto-Werner Mueller, Harold Farberman, and Werner Torkanowsky.

As a guest artist, Mr. Lockhart has conducted the Chicago Symphony Orchestra, the Los Angeles Philharmonic, the Minnesota Orchestra, the Montreal Symphony, the Toronto Symphony, the Cleveland Orchestra, and the Los Angeles Chamber Orchestra. Notable recent engagements include his first concerts as Music Director of the Utah Symphony; his first major opera production, Douglas Moore's *The Ballad of Baby Doe*, with the Washington (D.C.) Opera; the Cincinnati Chamber Orchestra's New York debut at Town Hall; and guest conducting debuts with the New York Philharmonic, Singapore Symphony, National Arts Center Orchestra, New England Conservatory Orchestra, St. Paul Chamber Orchestra, Dallas Symphony, and Philadelphia Orchestra. Upcoming engagements include debuts with the San Francisco Symphony in summer 1999 and the Houston Symphony in the 1999-2000 season.

### Recordings by Keith Lockhart and the Boston Pops Orchestra

All on RCA Victor:

*American Visions*

*The Celtic Album* [nominated for a Grammy, 1999]  
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*Holiday Pops*

*Runnin' Wild: The Boston Pops Play Glenn Miller*

with John Pizzarelli and the King's Singers

*Boston Pops Splash* [to be released June 29, 1999]

With his appointment to the position of Boston Pops Conductor, Keith Lockhart succeeded John Williams, who held that position from 1980 to 1993. Mr. Lockhart holds both the Julian and Eunice Cohen Boston Pops Conductor's Chair and the Germeshausen Family Boston Symphony Youth Concerts Conductor's Chair. In addition, he serves as a "godparent" for the John D. Philbrick Elementary School in Roslindale as part of the Boston Music Education Collaborative. Mr. Lockhart holds honorary doctorates from the Boston Conservatory, awarded in 1996, and Northeastern University, awarded in June 1998.



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Gerald Mordis  
James Orent  
Paul MacDowell  
Melissa Howe  
Stacey Alden  
Liana Zaretsky

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Rebecca Katsenes  
Susan Shipley  
Pattison Story  
Dorothy Han  
Julie Leven  
Karma Tomm  
Danielle Maddon  
Kay Knudsen  
Biliana Vourchkova  
Wen-Yi Shih

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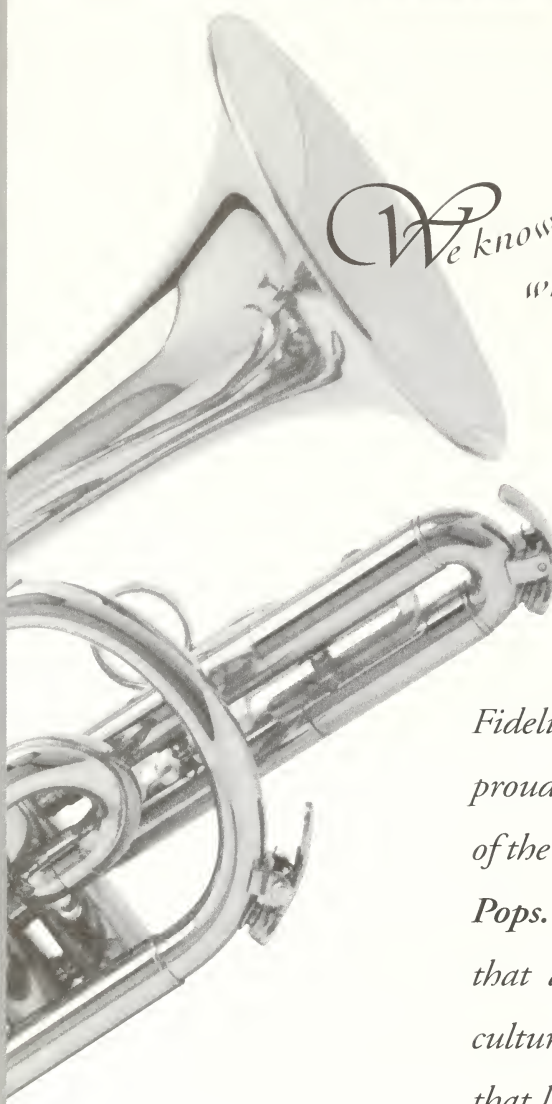
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# A BRIEF HISTORY OF THE BOSTON POPS

The price of the beer, the *Boston Transcript* complained, was too high—ten cents a glass. A ticket went for a quarter. “The Programme for these Concerts,” the Boston Symphony assured its public, “will be made up largely of light music of the best class...” So on Saturday evening, July 11, 1885, a large and fashionable crowd showed up at the old Boston Music Hall for the first-ever Music Hall Promenade Concert. The founder of the Boston Symphony Orchestra, Henry Lee Higginson, had proposed this new series in the hope of re-creating the ambience of summer evenings in the concert gardens in Vienna, where he had been a music student. (He also wanted to provide summer employment for the members of the Boston Symphony, who at that point had to search for other work six months out of the year.) Certainly the strait-laced Boston public understood that it was being offered the chance to relax in a fantasy of European pleasures—though nothing so daring as the model of a Parisian café-concert might have suggested.

In fact, the Boston Symphony explicitly promised that the Promenade Concerts would emulate those conducted in Berlin by Benjamin Bilse. The first program, conducted by Adolf Neuendorff, included a novelty number titled *An Evening with Bilse*, which humorously tossed together scraps of Beethoven and Strauss, Wagner, and Weber. Given that everything else on the program was European as well, the audience at the

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### PROGRAMME

- 1 MARCH—Imperial, . . . . . *Reich*
- 2 OVERTURE—Wm. Tell, . . . . . *Hessini*
- 3 WALTZ—Mon Reve, . . . . . *Waldteufel*
- 4 SELECTION—Little Duke, . . . . . *Lecocq*
- 5 OVERTURE—A Morning, Noon and Evening  
in Vienna, . . . . . *Suppe*
- 6 REMINISCENCES FROM TANNHAUSER, *Wagner*
- 7 PIZZICATO POLKA, . . . . . *Strauss*
- 8 AN EVENING WITH BILSE, . . . . . *Ernst Scholz*  
grand quadrille representing the Programms of  
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- 9 OVERTURE—Die Feiensühle, . . . . . *Reissiger*
- 10 WALTZ—Donau Lieder, . . . . . *Strauss*
- 11 PARAPHRASE—Loreley, . . . . . *Neroda*
- 12 GALOP—Klaxing Star, . . . . . *Bial*

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Prelude—Air—Allegretto ..... Liszt  
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Wedding March (Eloise) ..... Tytens Plattler—The Seven  
Jumps (Venezberg)  
BACH GOES TO TOWN (A Page in Berlin) ..... Tompkins  
SAILORS' DANCE from "Red Pops" ..... Gilbre  
"Yes—Smoking"

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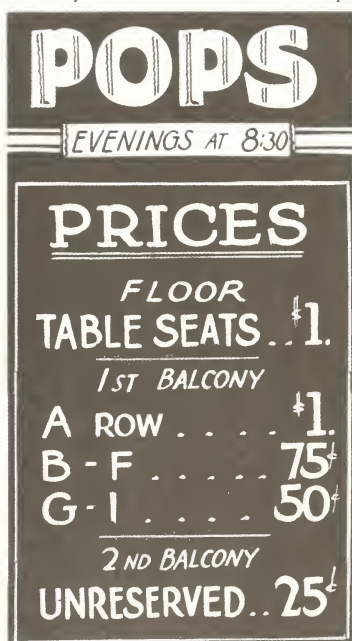
[ 1979 ]

first Promenade Concert could not have imagined that it was launching a peculiarly American tradition. Although the format of the Boston Pops Orchestra's concerts remains strikingly similar to the original—three sections divided by two intermissions, with the evening's heaviest piece sandwiched in the middle—the character of much of the music has changed, as has the event's character as a whole.

How did the change happen? In part, it came about because the audience took so readily to the series. Another reason for the increasing Americanness of Pops was the development of American music itself in the 1890s—a development that both aided the concerts and was aided by them. Pieces by composers such as Victor Herbert turned up more and more frequently on the program; so, too, did the works of the March King, John Philip Sousa, most notably his 1897 composition *The Stars and Stripes Forever!* By 1899, the orchestra had adopted *Stars and Stripes* as the regular

finale for the Promenade Concerts. Finally, there was an eventual change in the leadership of the Promenade Concerts—which in 1900 officially became known as the Pops. The early conductors were of European background, beginning with Adolf Neuendorff and also including Timothée Adamowski, Max Zach, and Gustav Strube.

This European line came to an end with the tenure of the Italian composer and pianist Alfred Casella in 1927-29. Although he programmed popular pieces such as Gershwin's brand-new *An American in Paris*, he also performed entire symphonies by Beethoven and even works by contemporary avant-garde composers such as Arthur Honegger. The public complained loudly enough that the BSO's management declined to renew Casella's contract. Instead, the BSO again turned to one of its own, a 35-year-old violinist who had been playing with the orchestra since 1915. His name was Arthur Fiedler, and he would not only lead the Boston Pops for the next fifty years but would complete its transformation. By the time of his death in 1979, the Boston Pops would be a national institution in America, a musical ambassador abroad, and the most-recorded orchestra in the world.



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Born in Boston and trained in Germany, Fiedler first led the Pops in Symphony Hall as a replacement during the 1926 season, following the resignation of conductor Agide Jacchia. By then, Fiedler already had demonstrated his ambition by forming the Fiedler Sinfonietta, a chamber orchestra composed of Boston Symphony members. After the success of his first Pops concert, Fiedler asked to be named the permanent conductor—an appointment that instead went to Alfred Casella. Undaunted, Fiedler decided to organize and conduct his own five-week series of popular concerts. He would even go the Boston Symphony one better by performing the concerts outdoors and for free. On July 4, 1929, Fiedler inaugurated a series that continues to this day, now under the Boston Symphony's auspices: the Esplanade Concerts, which are held on the east bank of the Charles River. The response was ecstatic. After Casella's departure, the BSO offered Fiedler a three-year contract,



*Arthur Fiedler joins percussionists Frank Epstein and Charles Smith in a performance of Leroy Anderson's "The Typewriter."*

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to begin with the 1930 Pops season. For the first time in what was already a 45-year history, the concerts would be led by an American-born conductor.

In addition to moving the Boston Pops repertoire beyond its origins in European light classical music, Fiedler also moved the orchestra into another field of popular culture: recordings. In a three-day marathon, from July 1 through July 3, 1935, Fiedler led the Boston Pops in its first recordings, for the RCA Victor label. Among the forty compositions recorded on those days was a tune by Jacob Gade, “Jalousie,” which Fiedler had recently plucked out of a sheet-music bin for fifteen cents. “Jalousie” became the first Victor record—and also the first orchestral record—to sell more than a million copies. In one stroke, Fiedler had reached an unprecedentedly large audience while literally establishing an identity for his ensemble. Until those recording sessions, the musicians had been known simply as “the orchestra of the Pops concerts.” It was not until RCA Victor needed a name for the label that a “Boston Pops Orchestra” was born.

Over the ensuing years, Fiedler maintained the fame of the Boston Pops Orchestra by showcasing the work of American composers and arrangers, by featuring young American soloists, and by making astute use of the media. Local radio broadcasts of the Boston Pops concerts began in 1952; Boston Pops radio broadcasts were nationally syndicated each week from 1962 to 1992. The national public television program “Evening at Pops” was launched in 1969, as a joint production of WGBH-TV in Boston and the Boston Symphony Orchestra. “Evening at Pops” kept the conductor and his ensemble before an immense worldwide audience. The Pops’ special bicentennial program on the Esplanade on July 4, 1976, drew the biggest audience in the history of orchestral concerts, with more than 400,000 people in attendance. After Arthur Fiedler’s death on July 10, 1979, his longtime associate conductor, Harry Ellis Dickson, took over the interim leadership of the orchestra, along with a number of guest conductors. Meanwhile, the management of the Boston Symphony undertook the seemingly impossible task of finding a successor to Arthur Fiedler.

By the time John Williams was appointed Conductor of the Boston Pops Orchestra in January 1980, he was the best-known composer for film in the world. Williams also had an enviable classical training; he had worked as a jazz pianist in New York; and he had arranged albums for several popular artists. At the time of his appointment, he had not yet had much public experience as a conductor; but he brought to the podium the background, talent, and celebrity to succeed at a daunting assignment. Williams both broadened and updated the Boston Pops repertoire, writing and commissioning many new compositions while also introducing arrangements of recent pieces of popular music—such as film scores—that would be suitable for orchestral performance. He maintained the popularity of the “Evening at Pops” broadcasts; he toured ex-



*Special guest C-3PO greets John Williams during a “Star Wars”-themed concert in 1980.*

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tensively with the Boston Pops; and he led a series of best-selling recordings for the Philips and Sony Classical labels.

At Christmas 1991, John Williams announced that he would step down as Conductor of the Boston Pops at the end of 1993 and at that time he assumed the title of Laureate Conductor. He also agreed to serve as Music Adviser while the Boston Symphony again took on a seemingly impossible task—finding someone to follow him. The appointment as twentieth Conductor of the Boston Pops Orchestra—and the third Conductor since Arthur Fiedler took over in 1930—fell to Keith Lockhart. Born in 1959, he was 35 years old when the choice was made—the same age as Arthur Fiedler at the time of his appointment. During his first four seasons, Mr. Lockhart has conducted more than 250 concerts, made twenty-seven television shows, led eight tours with the Boston Pops Esplanade Orchestra, and recorded four albums. One of those recordings, “The Celtic Album,” made history in 1999 by becoming the first Boston Pops Orchestra recording nominated for a Grammy. The nomination came in the newly established category of “Best Classical Crossover Album.”



Walter H. Scott

*Keith Lockhart tests his swing during a Boston Pops performance of Sousa's "National Game" March at Tanglewood in 1998.*

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by Steven Ledbetter

Nothing is as transient as popular fashion. This is true whether we are speaking of styles of dress, favorite dances, or styles and types of popular music.

A quick survey of the music played over the last 114 years of Boston Pops concerts offers two kinds of surprises: not only the expected one of constant change, the refreshing of the repertory with new tunes of many different kinds from many sources; but also—and perhaps more surprisingly—the continuing popularity of works that were first performed on the opening night of the very first season, July 6, 1885. These perennial favorites have earned their place by virtue of great tunes, lively rhythms, and colorful orchestrations—all the qualities of originality, uniqueness, and charm, elegance, or sentiment that capture the public ear.

Though we think of the Pops as all-American, the original model was strongly German. BSO founder Henry Lee Higginson had encountered during his years of study in Vienna the popular summer tradition of the beer garden or winery, where the relaxation offered by food and drink on a warm summer night would be enhanced by the presence of live music, often performed by fine players from the theater and opera orchestras of almost every German city.

So strong was this tradition that the reviewers of the opening Pops concert described it as if a little piece of the *Vaterland* had been transplanted to Boston! And what music was performed that night? A good deal of it would be familiar today—and some of it has scarcely ever been out of the repertory. No one has ever surveyed the full program history of the Pops in detail, but it would be safe to predict that Rossini's *William Tell* overture (the second piece on the opening program) has appeared in more seasons even than Sousa's *The Stars and Stripes Forever!* (which was not composed until the Pops was fourteen years old). The program also contained two Strauss selections (the *Pizzicato Polka* and a waltz), a waltz by Waldteufel, an overture by Suppé, plus—for a touch of greater seriousness—an arrangement of themes from Wagner's *Tannhäuser*. For the rest, the program was filled out with works by composers not remembered today.

Most characteristic in pointing the way to the future was a specialty number—by a composer whose name was given as Ernst Scherz (which in German means “Serious Joke”!)—described as a mixture of musical themes representing one of the popular concerts given in Berlin by Benjamin Bilse (1816-1902), a prolific composer of salon music and a popular conductor of light concerts. This is the forerunner of dozens of amusing specialty pieces crafted by a crew of talented and witty musical arrangers over the last century.

In the earliest decades of the Pops, the repertory changed less rapidly than it does now. A core repertory was established in the earliest years, and much of it remains alive today: overtures and entr'actes from famous operas (or even from operas remembered *only* by the overture!), examples of popular dances (particularly the waltz and the polka in the early years), and favorite marches. In that pre-electronic era, most of the really big hits came from the theater. And that tradition remained strong for more than a century—from Gilbert and Sullivan and Victor Herbert to Jerome Kern, Gershwin, Rodgers and Hart (or later



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Hammerstein), Bernstein, and Sondheim. Every conductor who hoped to have up-to-date popular musical selections was careful to watch out for the latest successes on the theatrical circuit. Even John Philip Sousa wrote operettas, from which have come some of his most famous marches. And one piece—the 1896 March *The Stars and Stripes Forever!*—has surely never missed a Pops season in the last century!

The twentieth century, with its general availability of phonographs, radios, motion pictures, and television, has produced many rivals to the theater. And over the last ten decades, the entire character of popular music has changed several times over.

Ragtime was a new trend in American music at the end of the last century. None of what we now recognize as the highest form of the rag—the piano rags of Scott Joplin and a few others—made it to the Pops in those days, but there were early examples of ragtime inflection that no doubt shook the walls of the Music Hall and caused technical problems for European-trained players who had trouble with those strange rhythms. The most frequently heard was an orchestral treatment of Kerry Mills's *At a Georgia Camp-Meeting*.

The European light classics remained favorites. Grieg's *Peer Gynt* suites, for example, or the Rossini overtures, music from *Carmen*, Liszt's Hungarian Rhapsodies, a wide selection of Strauss waltzes, and the Intermezzo from Mascagni's *Cavalleria rusticana* (in fact, the Intermezzo is the second selection on tonight's program!) were never away from the Pops programs for long. And most surprisingly, there were whole Wagner nights at Pops—almost every year, in fact, so great was the passion for certain orchestral selections.

Jazz—which was becoming ubiquitous from the end of World War I—was slow in arriving at the Pops, if only because so many of the players were still European conser-



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vatory graduates to whom jazz was simply anathema, and who found it impossible to “swing.” (Longtime Pops drummer Fred Buda once described the experience of performing a jazzy work with older Pops players many years ago as “trying to lift a 747 off the ground single-handedly.”) But a fair number of today’s players have grown up with jazz or with later popular styles, and some have actually been jazz or rock musicians at some time in their lives, making them far more comfortable with a variety of pop styles.

The real change in Pops repertory came with the arrival of Arthur Fiedler, who recognized the need to bring the modern popular musical world into the Pops concerts. He did this even while giving excellent performances of the old favorites. Few American conductors have ever led Viennese waltzes with so authentic a lilt, and he introduced dozens of unknown Rossini overtures to the concerts. But Fiedler went much farther than his predecessors in introducing new works especially conceived for the Pops environment, rather than simply borrowed from another musical world.

Fiedler played the works of American composers who represented the latest popular styles, whether Gershwin in the ’30s, Rodgers and Hammerstein in the ’40s, or Elvis Presley, the Beatles, and the later popular groups after the rock revolution—all of them turned into sometimes surprising orchestral versions. He encouraged Leroy Anderson to create his series of splendid orchestral miniatures, each a little gem in its own way. And he hired arrangers like Richard Hayman to craft Pops pieces out of music that everyone knew but never expected to hear played in a concert, such as the theme music of popular television westerns, or a witty medley of tunes employed in radio or television commercials.

The tradition continues. John Williams’s first season was marked by the hugely successful Billy May arrangement of an old ragtime march, *South Rampart Street Parade*. Williams later premiered new original scores by composers like John Corigliano (*Promenade Overture*), William Bolcom (*Ragomania*), and Peter Maxwell Davies (*An Orkney Wedding, with Sunrise*). Of course, John Williams is also particularly remembered for his more frequent and more serious use of the wealth of music composed over the last seventy years for Hollywood films, including music by Bernard Herrman, Franz Waxman, David Raksin, and Max Steiner, to say nothing of his own enormously popular music for the movies.

And Keith Lockhart, with his own experiences and interests, is extending the tradition of broadening the Pops repertory with American works newly dubbed “Pops-worthy,” and special arrangements of music from ethnic traditions like the Celtic, which takes the Pops all the way back to its roots in *truly* “popular” music.

With this rich tradition of familiar “light classics” and an ever-growing body of works designed to bring new delight, the Pops stands on the threshold of the millennium with a repertory unmatched in size or stylistic scope by any orchestral ensemble in the world.

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Overture to *Candide*

Bernstein

Intermezzo from *Cavalleria rusticana*

Mascagni

Capriccio espagnol, Opus 34

Rimsky-Korsakov

INTERMISSION

Violin Concerto in A minor, Opus 82

Glazunov

Moderato—Andante—

Allegro

AYANO NINOMIYA

INTERMISSION

Presenting

AL JARREAU

with

Gil Goldstein, piano, arranger, and music director;

Freddie Ravel, electric keyboards;

Chris Walker, bass; Jota Morelli, drums

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Opening Night at Pops is a project of the Boston Symphony Association of Volunteers to benefit the Boston Symphony Orchestra.

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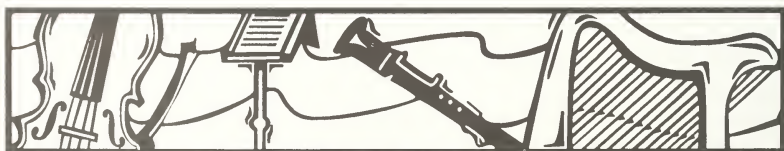
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## NOTES ON THE MUSIC

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**SPECIAL THANKS.** An interest in new and inspiring musical ideas has been a hallmark of the Boston Pops for more than sixty years. The Pops is grateful to the Chiles Foundation and Fidelity Investments for their generous assistance, which is helping to sustain this tradition by funding the introduction of important new works to the Boston Pops repertory. These include commissions of new works as well as special arrangements of Broadway show tunes, Hollywood film scores, and medleys, such as this year's Tribute to Harry James and Salute to American Jazz (both arranged by Sammy Nestico), a new swing medley arranged by Pat Hollenbeck, and a new Don Sebesky arrangement of "Get Happy."

### OVERTURE TO *CANDIDE*

*Leonard Bernstein (1918-90)*

*Candide*, a musical based on Voltaire's short, satiric novel, opened on Broadway on December 1, 1956. It was regarded as a noble failure when it closed after only 73 performances; certainly there were dramatic problems with the shape of the show, but its score—preserved on an original-cast album—became an underground favorite and had much to do with the completely rewritten and restaged version two decades later. That one was a popular success. Since then, *Candide* has been elaborated to the proportions of a comic opera and has been played frequently in opera houses all over the world. Few musicals—or operas—have ever successfully combined so wide a range of styles, such witty parodies, and such sheer technical brilliance. The show even boasted a real overture that was something other than the hastily-cobbled-together potpourri of songs designated to be the hit numbers. This bright and sassy overture has remained with every version of *Candide* and quickly became a concert favorite as well.

### INTERMEZZO from *CAVALLERIA RUSTICANA*

*Pietro Mascagni (1863-1945)*

By his mid-twenties Mascagni had already written three unperformed full-length operas. He composed *Cavalleria rusticana* (*Rustic Chivalry*) in response to a publisher's competition for a new one-act opera. It was one of the winners, and its first performance, in 1890, made the young man famous overnight. He never managed to repeat that success through a long career of operatic composition, but his stormy, passionate masterpiece of love, jealousy, and murder on a sunny Easter Sunday in a small Sicilian town is constantly with us. The *Intermezzo* provides a brief respite from the tensions of the plot between the two scenes of the single act.

### CAPRICCIO ESPAGNOL, Opus 34

*Nikolai Rimsky-Korsakov (1844-1908)*

Rimsky-Korsakov wrote this popular orchestral showpiece in 1887; he conceived it primarily as a study in the problems of virtuoso violin technique, but the warmth of its Spanish melodies has long since made it a repertory favorite. Its innovative orchestral

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conception has encouraged composers to use it as a virtual textbook of color and instrumental treatment; in fact, Rimsky-Korsakov actually wrote a text on orchestration, one in which every single musical example was drawn from his own works!

## **VIOLIN CONCERTO IN A MINOR, OPUS 82**

*Alexander Glazunov (1865-1936)*

Alexander Glazunov is one of those artists who achieve high fame early in life and then never really surpasses that youthful brilliance. When he began harmony lessons with Rimsky-Korsakov at the beginning of 1880, the astonished teacher remarked that "his musical development progressed not by days but by hours." He became a busy conductor and spent decades in service to the St. Petersburg Conservatory, twenty years as its director. He was tireless in that capacity, working to improve the school at all levels.

His works include eight symphonies, the elegant and popular ballets *Raymonda* and *The Seasons*, and especially the Violin Concerto, one of his finest compositions. It reveals a wonderful imagination for the possibilities of the solo instrument, which the composer did not play himself. The sweetness of his melodic invention, and the imaginative orchestral coloration—especially in the last movement—were surely responsible for the work's immediate success. The concerto is played straight through without pause; on paper it appears to have two movements, but it really offers the expected three movements in a somewhat unusual arrangement, with the slow movement appearing in the development section of the first movement. In the rondo finale, the brilliance of Glazunov's writing for the solo instrument is seconded by the bright sounds of piccolo, upper woodwinds, harp, and triangle in a shimmering bell-like effect—not the great deep bells of the Kremlin, but rather perhaps of sleigh bells. A later episode offers the soloist in pizzicato chords possibly intended to suggest a balalaika.

—Steven Ledbetter

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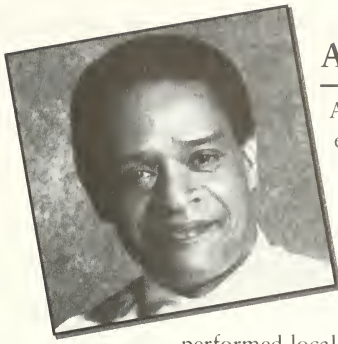
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## AL JARREAU

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Al Jarreau's unique vocal style and innovative music expressions have earned him five Grammy Awards, scores of international music awards, and popular accolades worldwide. He began singing at age four and was soon harmonizing with his brothers and performing solo in his hometown of Milwaukee, Wisconsin. While earning a bachelor's degree in psychology at Ripon College in Wisconsin, Mr. Jarreau

performed locally with a group called the Indigos. After receiving a master's degree in vocational rehabilitation from the University of Iowa, he relocated to San Francisco to begin a career in rehabilitation counseling. By the late 1960s, after performing in a small jazz San Francisco club with a trio headed by George Duke, Mr. Jarreau knew that he would make singing his life. Relocating to Los Angeles, he began his apprenticeship at such famed nightspots as Dino's, the Troubadour, and the Bitter End West. Shortly thereafter he branched out to New York City as well, where he gained national exposure performing with guitarist Julio Martinez between comedy acts at the Improv. In 1975, following an extended stint at the Bla Bla Cafe in Los Angeles, Al Jarreau was spotted by Warner Bros. Records talent scouts and signed to a recording contract. His debut album for the label, *We Got By*, received unanimous acclaim. That same year Mr. Jarreau won a German Grammy for Best New International Soloist; his follow-up album, *Glow*, earned him a second German Grammy. In 1977 Al Jarreau embarked on his first world tour, which resulted in a double live album, *Look to the Rainbow*. He won a Grammy that year for Best Jazz Vocal Performance and received honors in readers' and critics' polls in *Down Beat*, *Stereo Review*, and other music publications. His fourth album, *All Fly Home*, was released in 1978 to further accolades and a second Grammy for Best Jazz Vocalist. This was followed by a string of innovative and original offerings, including 1980's *This Time* (certified gold) and the million-selling *Breakin' Away*, which brought Al Jarreau a broader audience and two more Grammys (Best Male Pop Vocalist and Best Male Jazz Vocalist). The next two albums, *Jarreau* and *High Crime* (both gold), spawned a string of R&B and pop hits. *Al Jarreau Live in London*, recorded at Wembley Arena in 1985, and *L Is for Lover* (also gold) followed. In 1987 he became a weekly guest in America's living rooms, singing the Grammy-nominated theme song for the hit television series "Moonlighting." His next gold album, *Heart's Horizon*, earned another Grammy nomination, for Best R&B Album. After touring worldwide for nearly two years, Mr. Jarreau returned to the studio to fashion the sound that would launch him into his third decade of music-making. The result was 1992's *Heaven and Earth*, for which he received his fifth Grammy (Best R&B Vocal Performance), making him one of the few artists to have won in the three categories of jazz, pop, and R&B. His 1994 album *Tenderness* included collaborations with other artists, among them David Sanborn and Kathleen Battle. In 1996 he released his first-ever compilation album, *Best of Al Jarreau*, and spent three months on Broadway playing Teen Angel in *Grease*. Other acting credits include a national McDonald's commercial with Vesta Williams and guest appearances on the television series "New York Undercover" and "Touched by an Angel." Mr. Jarreau recently signed an exclusive recording agreement with i.e. Music worldwide; his first album on the label is due for release this spring.





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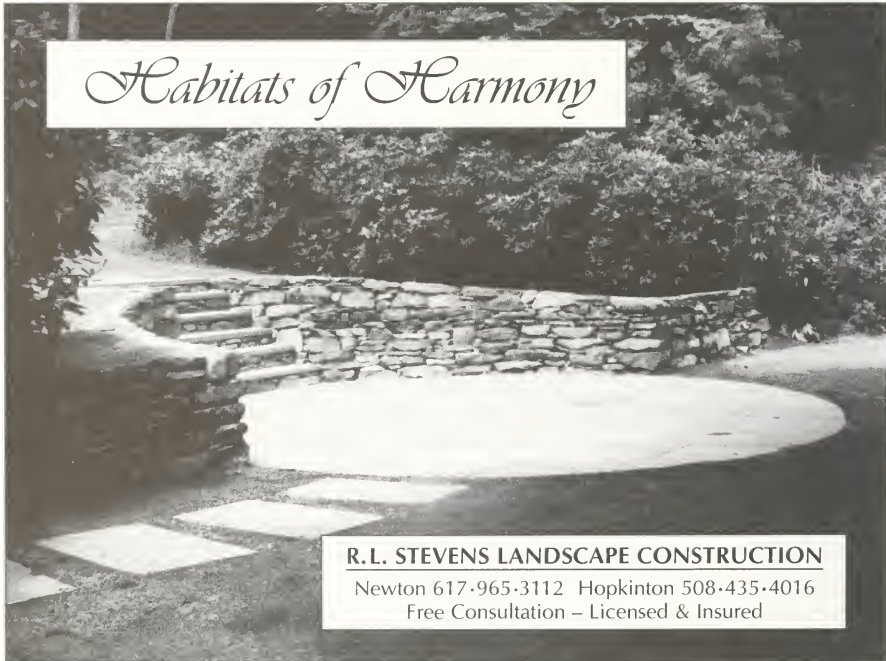
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## AYANO NINOMIYA

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Ayano Ninomiya began studying the violin in her public school music department at age seven. The following year she entered the New England Conservatory of Music Preparatory School and made her professional debut with the North Shore Symphony. Her many competition wins include the Boston Symphony Youth Concerts Concerto Competition (which resulted in a performance as soloist with the BSO at

a Youth Concert), the Aspen-Nagano Competition, and the Harry

Dubbs Competition. Ms. Ninomiya's extensive concert appearances include performances with the Aspen (Colorado) Music Festival Orchestra, Civic Symphony of Boston, Boston Philharmonic, Gulfport (Mississippi) Symphony, Port City (Alabama) Symphony, and locally with the Concord, Newton, Wellesley, and North Shore symphonies. Her solo recital experience includes the Gardner Museum, Rockport Chamber Music Festival, and the prestigious BankBoston Emerging Artists Series. This past season Ayano Ninomiya made her debut with the Harrisburg (Pennsylvania) Symphony and Pro Musica Orchestra. She also returned to the Gulfport Symphony and the Newton Symphony. Next season she will make debuts with the Dubuque (Iowa) and Mobile (Alabama) symphony orchestras and return to the Civic Symphony. An avid chamber musician, Ms. Ninomiya has been first violinist of the Amaryllis String Quartet for the past seven years. Founded in 1991 at the New England Conservatory, the quartet won first prize in the Fischhoff Chamber Music Competition (Jr. Division) in 1995. Highlights of Ayano Ninomiya's career with the quartet have been a performance with Yo-Yo Ma at Jordan Hall's gala reopening concert; a performance of Mendelssohn's Octet with violinist Pamela Frank, Yo-Yo Ma, and friends at a Young Audiences benefit concert; and a concert for the President of Chile in Santiago. The quartet has also performed at the Kennedy Center's National Festival of the Arts, Caramoor, Strings in the Mountains Festival, Colorado Music Festival in Boulder, Martha's Vineyard Chamber Music Festival, and the Gardner Museum. Ms. Ninomiya has studied with Melba Sandberg, Eric Rosenblith, former BSO member Max Hobart, James Buswell, BSO violinist Marylou Speaker Churchill, Hyo Kang, Andres Cardenas, and Michele Auclair. In addition, she studied at the Aspen Music School for two seasons and in 1998 was a Fellow at the Ravinia Festival's Steans Institute. A sophomore at Harvard College majoring in music and romance language, Ayano Ninomiya makes her Boston Pops debut this evening.

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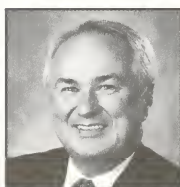
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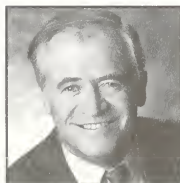


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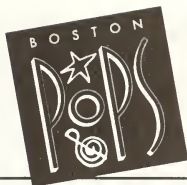
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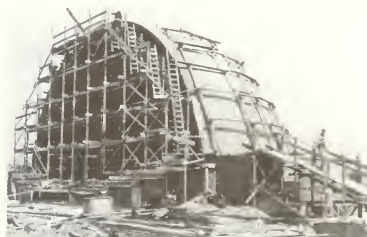


featuring guest artist Ella Fitzgerald.

The second exhibit examines the history of the structures used for the series of free concerts on the Charles River Esplanade, inaugurated in 1929 by Arthur Fiedler. Highlighting this exhibit is the photography of Martha Burnham Humphrey, a talented artist and photographer, who documented in detail the construction in 1940 of the Hatch Memorial Shell, the granite structure that still serves as the venue for the free Boston Pops Esplanade Concerts.

Currently on view in the Cohen Wing display cases are two exhibits of photographs related to different aspects of the Boston Pops and its history. Each showcases the work of primarily one photographer.

During the early 1970s, as an official photographer for "Evening at Pops," Michael Peirce photographed the many stars who appeared on the PBS series with Arthur Fiedler and the orchestra, capturing with his lens the essence of the Boston Pops. The photograph shows a May 1973 "Evening at Pops" performance



# BSO 2000

**BSO 2000, the \$130-million campaign now under way – with \$90 million raised to date – will carry the Boston Symphony Orchestra's long-established role as a musical leader and educator into the next century.**

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PHOTO BY WALTER H. SCOTT



# In the POPS Spotlight

## Art in Support of Art

Throughout the 1999 Boston Pops season, as Symphony Hall resounds with music, the Cabot-Cahners Room is filled with works of art, continuing the long-standing tradition of bringing visual pleasure to the concertgoing public and especially the art collectors among them. Sponsored by the Boston Symphony Association of Volunteers, the shows for the current Pops season begin with an exhibition of serigraphs by Ray Warburton, on display through May 31. A graduate of the Harvard School of Design, Mr. Warburton is self-taught in serigraphy. He has been working in this medium for the last thirty years and his serigraphs cover a wide range of subjects where architecture, landscapes, flowers, or people provide the major focus. Many of his pictures are the result of foreign travels to Mexico, South America, and Asia. A continuing interest in his designs has been the play of bright sunlight on the subject matter as well as using the white paper itself to integrate the design with the surrounding border. If you are interested in purchasing any of the works for sale, or would like additional information, please call the Volunteer Office at (617) 638-9391.

## Symphony Hall Designated an Historic Landmark

Audiences and artists alike have long regarded Symphony Hall as an incomparable treasure; on January 20, 1999, its status was further elevated when U.S. Secretary

of the Interior Bruce Babbitt designated Symphony Hall a National Historic Landmark. This status is reserved for sites and structures deemed to be significant representatives of our nation's heritage; Symphony Hall was one of only fifteen properties so designated this year. National Historic Landmarks are identified by theme and special studies prepared or overseen by the National Park Service. Symphony Hall is one of the few concert halls to receive this honor, joining ranks with its neighbor across the street, Jordan Hall, and New York's Carnegie Hall. National Historic Landmark status will offer Symphony Hall special federal protections and open funding from new sources, including First Lady Hillary Clinton's "Save America's Treasures" program. The qualities that earned Symphony Hall its new designation include its extraordinary acoustics, widely regarded as the finest in the United States and among the best in the world, as well as the role the BSO's home has played in shaping American culture, including some of the historic non-musical events that have occurred here. The hall's acoustics stem from the partnership of architects McKim, Mead, and White with Harvard acoustics pioneer Wallace Sabine; look for the plaque commemorating Sabine in the Massachusetts Avenue corridor. A public ceremony to mark this milestone in the building's history will be planned as part of the upcoming celebration of Symphony Hall's centennial in the year 2000.



*bravO!*

The Boston Pops Orchestra Salutes  
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of 'Evening At Pops' on PBS



WATCH 'EVENING AT POPS' ON WGBH-TV CHANNEL 2 IN BOSTON MONDAY EVENINGS AT 8PM\*

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## KEITH LOCKHART

In February 1995 Keith Lockhart was named twentieth Conductor of the Boston Pops Orchestra since its founding in 1885. Now in his fifth Pops season, Mr. Lockhart has conducted more than 250 concerts; made twenty-seven television shows; made his Carnegie Hall debut with the Boston Pops Orchestra; and led eight national tours and his first overseas tour with the Boston Pops Esplanade Orchestra. In 1996 Keith Lockhart and the Boston Pops Orchestra signed a four-year, six-album

exclusive recording contract with RCA Victor. *The Celtic Album* was nominated for a 1999 Grammy Award. This spring they will record a new album of American patriotic music, *A Splash of Pops*, for release on June 29.

Born in Poughkeepsie, New York, in 1959, Keith Lockhart holds degrees from Furman University in Greenville, South Carolina, and Carnegie-Mellon University in Pittsburgh. He held positions in Pittsburgh and Akron before becoming a Conducting Fellow of the Los Angeles Philharmonic Institute in 1989. The following year he moved to Cincinnati as Assistant Conductor of the Cincinnati Symphony Orchestra, later serving as Associate Conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras, while also becoming Music Director of the Cincinnati Chamber Orchestra, a title he still holds. In January 1998, Mr. Lockhart was appointed Music Director of the Utah Symphony, effective with the 1998-99 season. He studied piano with John Noel Roberts, Gwendolyn Stevens, and Maria-Regina Seidlhofer of the Vienna Hochschule. His training as a conductor includes study with Istvan Jaray, Otto-Werner Mueller, Harold Farberman, and Werner Torkanowsky.

As a guest artist, Mr. Lockhart has conducted the Chicago Symphony Orchestra, the Los Angeles Philharmonic, the Minnesota Orchestra, the Montreal Symphony, the Toronto Symphony, the Cleveland Orchestra, and the Los Angeles Chamber Orchestra. Notable recent engagements include his first concerts as Music Director of the Utah Symphony; his first major opera production, Douglas Moore's *The Ballad of Baby Doe*, with the Washington (D.C.) Opera; the Cincinnati Chamber Orchestra's New York debut at Town Hall; and guest conducting debuts with the New York Philharmonic, Singapore Symphony, National Arts Center Orchestra, New England Conservatory Orchestra, St. Paul Chamber Orchestra, Dallas Symphony, and Philadelphia Orchestra. Upcoming engagements include debuts with the San Francisco Symphony in summer 1999 and the Houston Symphony in the 1999-2000 season.

With his appointment to the position of Boston Pops Conductor, Keith Lockhart succeeded John Williams, who held that position from 1980 to 1993. Mr. Lockhart holds both the Julian and Eunice Cohen Boston Pops Conductor's Chair and the Germeshausen Family Boston Symphony Youth Concerts Conductor's Chair. In addition, he serves as a "godparent" for the John D. Philbrick Elementary School in Roslindale as part of the Boston Music Education Collaborative. Mr. Lockhart holds honorary doctorates from the Boston Conservatory, awarded in 1996, and Northeastern University, awarded in June 1998.

### Recordings by Keith Lockhart and the Boston Pops Orchestra

All on RCA Victor:

*American Visions*

*The Celtic Album* [nominated for a Grammy, 1999]

with Eileen Ivers, violin, and Cherish the Ladies

*Holiday Pops*

*Runnin' Wild: The Boston Pops Play Glenn Miller*

with John Pizzarelli and the King's Singers

*A Splash of Pops* [to be released June 29, 1999]



## JOHN WILLIAMS

In January 1980 John Williams was named nineteenth Conductor of the Boston Pops Orchestra since its founding in 1885. He assumed the title of Boston Pops Laureate Conductor following his retirement in December 1993 and currently holds the title of Artist-in-Residence at Tanglewood. Born in New York, Mr. Williams attended UCLA, studied composition privately with Mario Castelnuovo-Tedesco, and attended the Juilliard School, where he studied piano with Madame Rosina

Lhevinne. He worked as a jazz pianist before beginning his career in the film studios, where he worked with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmy awards for his work.

John Williams has composed the music and served as music director for more than eighty films, including *Stepmom*, *Saving Private Ryan*, *Amistad*, *The Lost World*, *Rosewood*, *Sleepers*, *Nixon*, *Sabrina*, *Schindler's List*, *Jurassic Park*, *Home Alone 2*, *Far and Away*, *JFK*, *Hook*, *Home Alone*, *Presumed Innocent*, *Born on the Fourth of July*, the three *Indiana Jones* films, *The Accidental Tourist*, *Empire of the Sun*, *The Witches of Eastwick*, *E.T. (the Extra-Terrestrial)*, *Superman*, *Close Encounters of the Third Kind*, the *Star Wars* trilogy, *Jaws*, and *Goodbye, Mr. Chips*. He has received thirty-seven Academy Award nominations, most recently for *Saving Private Ryan*, and has been awarded five Oscars, one British Academy Award, seventeen Grammys, three Golden Globes, as well as several gold and platinum records. His score for the film *Schindler's List* earned him both an Oscar and a Grammy. His most recent film score is for George Lucas's *Star Wars Episode 1: The Phantom Menace*. In addition to his film music, Mr. Williams has written many concert pieces, including two symphonies, and concertos for bassoon, cello, flute, violin, clarinet, tuba, and trumpet. In addition, Mr. Williams composed the NBC News theme "The Mission," "Liberty Fanfare," composed for the rededication of the Statue of Liberty, and themes for the 1984, 1988, and 1996 Summer Olympic games. In April the Boston Symphony gave the world premiere performance of *for Seiji!*, which Mr. Williams composed in honor of Seiji Ozawa's 25th anniversary with the BSO.

Many of Mr. Williams's film scores have been released as recordings; the soundtrack album to *Star Wars*, one of the most successful non-pop albums in recording history, has sold more than four million copies. He has led a highly acclaimed series of albums with the Boston Pops Orchestra.

### Selected Recordings by John Williams and the Boston Pops Orchestra

On Sony Classical:

*Joy to the World*

featuring Robin Williams, narrator

*Music of the Night*

*The Spielberg/Williams Collaboration*

*Summon the Heroes*

On Philips:

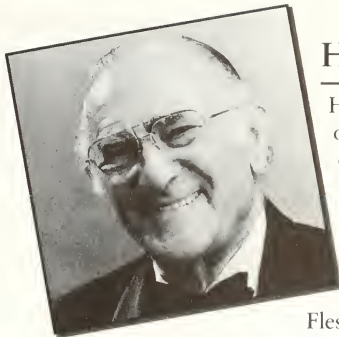
*By Request*

*Pops Out of This World*

*The Very Best of the Boston Pops*

Mr. Williams has led the Boston Pops Orchestra and the Boston Pops Esplanade Orchestra on several tours. He has led the Boston Symphony Orchestra at Tanglewood and led subscription concerts for the first time in March 1997 at Symphony Hall. He has appeared as guest conductor with the London Symphony, the Cleveland Orchestra, the Philadelphia Orchestra, the Chicago Symphony, the Pittsburgh Symphony, the Dallas Symphony, the San Francisco Symphony, and the Los Angeles Philharmonic.





## HARRY ELLIS DICKSON

Harry Ellis Dickson is Associate Conductor Laureate of the Boston Pops, founder and Conductor Laureate of the Boston Symphony Orchestra Youth Concerts, and music director of the Boston Classical Orchestra.

He retired in 1987 from the Boston Symphony Orchestra's first violin section. A native of Cambridge, Massachusetts, he graduated from the New England Conservatory of Music and studied violin with Carl Flesch and Max Rostal as a fellowship student at Berlin's

Hochschule für Musik. Later he studied conducting with Pierre Monteux

at the Domain School in Maine. He joined the Boston Symphony Orchestra in 1938 under Serge Koussevitzky.

Active as a guest conductor, Mr. Dickson has conducted Pops concerts with many orchestras throughout the United States, Canada, Israel, and Ireland. Highlights of recent seasons include a July 4, 1998, concert with the Maryland Symphony on the historic Antietam battleground in Hagerstown, Maryland; conducting engagements with the San Francisco Symphony, where he led three Pops concerts, including the opening concert of the Pops season in Davies Hall; a 1994 Boston Pops Orchestra concert at Tanglewood marking the centennial of Arthur Fiedler's birth; four highly successful holiday programs with the Ulster Orchestra in Belfast and Londonderry, Ireland; and a Pops concert at the American College of Greece in Athens. In addition, Mr. Dickson conducts many Boston Pops concerts at Symphony Hall, on the Esplanade, and in many other areas of New England. At the 1998 "Salute to Symphony" concert, Mr. Dickson shared the Symphony Hall podium with Seiji Ozawa, Keith Lockhart, and John Williams. A highlight of the concert, which was telecast on WCVB-TV Channel 5, was a tribute to Mr. Dickson's 90th birthday year. He was also honored by other organizations during this milestone year. The Boston Symphony musicians and staff honored him at a Youth Concert and reception on November 13, 1998, his actual birthday.

The distinguished recipient of numerous awards, Mr. Dickson is a Chevalier in the Ordre des Arts et des Lettres of the French government. He has been honored by the National Conference of the Humanities and by Pi Lambda Theta, a national honor and professional association in education. In 1975 the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its Winter Hill Community School, and in 1983 the Boston Public Schools honored him by dedicating the Harry Ellis Dickson Orchestral Suite in the Roland Hayes Division of Music at Madison Park High School. In November 1991 the city of Boston, in collaboration with the Boston Fenway Group and the Boston Redevelopment Authority, dedicated "Harry Ellis Dickson Park" near Symphony Hall. Mr. Dickson holds honorary degrees from many local colleges and universities, and from the American College of Greece.

Renowned as a raconteur, Harry Ellis Dickson has delighted audiences with his personal recollections of many of the world's greatest artists and with his informal and witty anecdotes about life "behind the scenes" at Symphony Hall. He has incorporated many of these recollections into his books, *Gentlemen, More Dolce Please!*, *Arthur Fiedler and the Boston Pops*, and an autobiography entitled *Beating Time, A Musician's Memoir*, published in spring 1995. In addition, he furthered the part-time conducting career of his close friend, the late Danny Kaye, with whom he traveled to many countries of the world as musical mentor. Through the Boston Symphony Orchestra Youth Concerts, which he founded in 1959 and which have been the model for such concerts across the country, Mr. Dickson has built bridges between the stage of Symphony Hall and the wider world.



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# A BRIEF HISTORY OF THE BOSTON POPS


The price of the beer, the *Boston Transcript* complained, was too high—ten cents a glass. A ticket went for a quarter. “The Programme for these Concerts,” the Boston Symphony assured its public, “will be made up largely of light music of the best class...” So on Saturday evening, July 11, 1885, a large and fashionable crowd showed up at the old Boston Music Hall for the first-ever Music Hall Promenade Concert. The founder of the Boston Symphony Orchestra, Henry Lee Higginson, had proposed this new series in the hope of re-creating the ambience of summer evenings in the concert gardens in Vienna, where he had been a music student. (He also wanted to provide summer employment for the members of the Boston Symphony, who at that point had to search for other work six months out of the year.) Certainly the strait-laced Boston public understood that it was being offered the chance to relax in a fantasy of European pleasures—though nothing so daring as the model of a Parisian café-concert might have suggested.

In fact, the Boston Symphony explicitly promised that the Promenade Concerts would emulate those conducted in Berlin by Benjamin Bilse. The first program, conducted by Adolf Neuendorff, included a novelty number titled *An Evening with Bilse*, which humorously tossed together scraps of Beethoven and Strauss, Wagner, and Weber. Given that everything else on the program was European as well, the audience at the

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Prelude - Air - Allegretto (First performance in Boston)  
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ROCKAWAY BEACH, No. 1 ..... Elton John  
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Jumps (Vortrefflich)  
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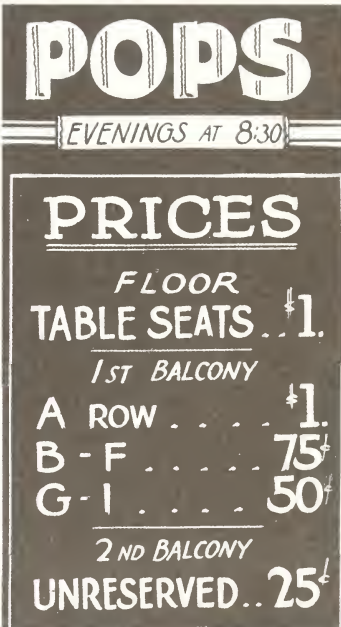
first Promenade Concert could not have imagined that it was launching a peculiarly American tradition. Although the format of the Boston Pops Orchestra's concerts remains strikingly similar to the original—three sections divided by two intermissions, with the evening's heaviest piece sandwiched in the middle—the character of much of the music has changed, as has the event's character as a whole.

How did the change happen? In part, it came about because the audience took so readily to the series. Another reason for the increasing Americanness of Pops was the development of American music itself in the 1890s—a development that both aided the concerts and was aided by them. Pieces by composers such as Victor Herbert turned up more and more frequently on the program; so, too, did the works of the March King, John Philip Sousa, most notably his 1897 composition *The Stars and Stripes Forever!* By 1899, the orchestra had adopted *Stars and Stripes* as the regular

finale for the Promenade Concerts. Finally, there was an eventual change in the leadership of the Promenade Concerts—which in 1900 officially became known as the Pops.

The early conductors were of European background, beginning with Adolf Neuendorff and also including Timothée Adamowski, Max Zach, and Gustav Strube.

This European line came to an end with the tenure of the Italian composer and pianist Alfred Casella in 1927-29. Although he programmed popular pieces such as Gershwin's brand-new *An American in Paris*, he also performed entire symphonies by Beethoven and even works by contemporary avant-garde composers such as Arthur Honegger. The public complained loudly enough that the BSO's management declined to renew Casella's contract. Instead, the BSO again turned to one of its own, a 35-year-old violinist who had been playing with the orchestra since 1915. His name was Arthur Fiedler, and he would not only lead the Boston Pops for the next fifty years but would complete its transformation. By the time of his death in 1979, the Boston Pops would be a national institution in America, a musical ambassador abroad, and the most-recorded orchestra in the world.



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Born in Boston and trained in Germany, Fiedler first led the Pops in Symphony Hall as a replacement during the 1926 season, following the resignation of conductor Agide Jacchia. By then, Fiedler already had demonstrated his ambition by forming the Fiedler Sinfonietta, a chamber orchestra composed of Boston Symphony members. After the success of his first Pops concert, Fiedler asked to be named the permanent conductor—an appointment that instead went to Alfred Casella. Undaunted, Fiedler decided to organize and conduct his own five-week series of popular concerts. He would even go the Boston Symphony one better by performing the concerts outdoors and for free. On July 4, 1929, Fiedler inaugurated a series that continues to this day, now under the Boston Symphony's auspices: the Esplanade Concerts, which are held on the east bank of the Charles River. The response was ecstatic. After Casella's departure, the BSO offered Fiedler a three-year contract,



*Arthur Fiedler joins percussionists Frank Epstein and Charles Smith in a performance of Leroy Anderson's "The Typewriter."*

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to begin with the 1930 Pops season. For the first time in what was already a 45-year history, the concerts would be led by an American-born conductor.

In addition to moving the Boston Pops repertoire beyond its origins in European light classical music, Fiedler also moved the orchestra into another field of popular culture: recordings. In a three-day marathon, from July 1 through July 3, 1935, Fiedler led the Boston Pops in its first recordings, for the RCA Victor label. Among the forty compositions recorded on those days was a tune by Jacob Gade, “Jalousie,” which Fiedler had recently plucked out of a sheet-music bin for fifteen cents. “Jalousie” became the first Victor record—and also the first orchestral record—to sell more than a million copies. In one stroke, Fiedler had reached an unprecedentedly large audience while literally establishing an identity for his ensemble. Until those recording sessions, the musicians had been known simply as “the orchestra of the Pops concerts.” It was not until RCA Victor needed a name for the label that a “Boston Pops Orchestra” was born.

Over the ensuing years, Fiedler maintained the fame of the Boston Pops Orchestra by showcasing the work of American composers and arrangers, by featuring young American soloists, and by making astute use of the media. Local radio broadcasts of the Boston Pops concerts began in 1952; Boston Pops radio broadcasts were nationally syndicated each week from 1962 to 1992. The national public television program “Evening at Pops” was launched in 1969, as a joint production of WGBH-TV in Boston and the Boston Symphony Orchestra. “Evening at Pops” kept the conductor and his ensemble before an immense worldwide audience. The Pops’ special bicentennial program on the Esplanade on July 4, 1976, drew the biggest audience in the history of orchestral concerts, with more than 400,000 people in attendance. After Arthur Fiedler’s death on July 10, 1979, his longtime associate conductor, Harry Ellis Dickson, took over the interim leadership of the orchestra, along with a number of guest conductors. Meanwhile, the management of the Boston Symphony undertook the seemingly impossible task of finding a successor to Arthur Fiedler.

By the time John Williams was appointed Conductor of the Boston Pops Orchestra in January 1980, he was the best-known composer for film in the world. Williams also had an enviable classical training; he had worked as a jazz pianist in New York; and he had arranged albums for several popular artists. At the time of his appointment, he had not yet had much public experience as a conductor; but he brought to the podium the background, talent, and celebrity to succeed at a daunting assignment. Williams both broadened and updated the Boston Pops repertoire, writing and commissioning many new compositions while also introducing arrangements of recent pieces of popular music—such as film scores—that would be suitable for orchestral performance. He maintained the popularity of the “Evening at Pops” broadcasts; he toured ex-



*Special guest C-3PO greets John Williams during a “Star Wars”-themed concert in 1980.*





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tensively with the Boston Pops; and he led a series of best-selling recordings for the Philips and Sony Classical labels.

At Christmas 1991, John Williams announced that he would step down as Conductor of the Boston Pops at the end of 1993 and at that time he assumed the title of Laureate Conductor. He also agreed to serve as Music Adviser while the Boston Symphony again took on a seemingly impossible task—finding someone to follow him. The appointment as twentieth Conductor of the Boston Pops Orchestra—and the third Conductor since Arthur Fiedler took over in 1930—fell to Keith Lockhart. Born in 1959, he was 35 years old when the choice was made—the same age as Arthur Fiedler at the time of his appointment. During his first four seasons, Mr. Lockhart has conducted more than 250 concerts, made twenty-seven television shows, led eight tours with the Boston Pops Esplanade Orchestra, and recorded four albums. One of those recordings, “The Celtic Album,” made history in 1999 by becoming the first Boston Pops Orchestra recording nominated for a Grammy. The nomination came in the newly established category of “Best Classical Crossover Album.”



*Keith Lockhart tests his swing during a Boston Pops performance of Sousa's "National Game" March at Tanglewood in 1998.*

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BOSTON SYMPHONY ORCHESTRA





## Ellington at 100

by Steven Ledbetter

Edward Kennedy Ellington, known from the 1920s simply as "Duke," was born in Washington, D.C., on April 29, 1899, almost exactly 100 years ago. Long before his death—in New York on May 24, 1974—he was universally recognized as the greatest of jazz composers. By the end of the 1920s his big band performances at New York's famed Cotton Club had already generated widespread attention, as much for the highly original compositions of the leader as for the remarkable tonal qualities and ensemble of the playing. Ellington's innovative so-called "jungle style" of the '20s and the increasing list of masterful works turned out in his most creative decade, from 1932 to 1942, propelled him to the head of the list of creative artists in jazz, a position he never left. "Mood Indigo," recorded in New York in 1930, made him world famous. At that time, lyricists began to add words to many of his wide-ranging melodies. These versions often became hits in their own right, as popular songs

quite separate from their instrumental originals, and many of them ("Solitude," "Sophisticated Lady," and "I'm Beginning to See the Light," to name a few) are now classics of the American popular song repertory.

Throughout the history of his band, Ellington constantly created pieces tailored to the specific talents of his players—much as Mozart used to write operatic arias designed to fit the voices of particular sopranos. When the make-up of the band changed, Ellington often reworked a piece to reflect the personality of the new player. His imagination, flexibility, and energy were extraordinary.

The public at large knew his work best from recordings, which, in the 1930s and '40s, ran less than three minutes apiece. But Ellington worked to break the time restrictions of the short 78 rpm record. Between 1943 and 1952, Ellington gave a series of annual concerts at Carnegie Hall, for which he composed works of greater scope than the normal length and character of earlier jazz compositions. Later, the development of the long-playing record allowed him the opportunity for more original work in large, multi-movement suites. Throughout his career he concerned himself with the issue of musical form in jazz, moving far beyond the basic theme-and-variations character of most early jazz pieces to original large compositions, many of them aimed to celebrate the Black experience in America, as indicated by such titles as *Black*, *Brown*, and *Beige* and *Harlem*.

The late 1940s was a difficult time for Ellington and all the once-popular big-band leaders. Ballrooms and nightclubs were closing or turning to other forms of music, there



*The bandleader at the time of the first London tour, 1933*

by cutting off the main venue of performance, and sales of jazz records were dropping. Changing conditions forced some of the big bands to break up.

It was in this context that Ellington decided to make his first European tour since



*A publicity shot of the Duke Ellington Band from the 1942 film "Cabin in the Sky"*

before the war. In the spring of 1950 he took his band to France, Belgium, Holland, Switzerland, Italy, Denmark, Sweden, and West Germany. The experience reinvigorated him. For much of the rest of his life he toured, gave concerts, and—especially—composed. From 1965 on, Ellington performed jazz sacred works, completing the long circle by means of which many elements of jazz had emerged from the music of the Black churches.

Ellington's productivity for

a half-century was so prodigious that even now it is all but impossible to survey his complete works, which are estimated to number about 2000, ranging from short instrumental pieces to extended suites for jazz orchestra, musical shows, ballets, incidental music for plays, film scores (*Anatomy of a Murder*

[1959] is the most famous), and "sacred concerts." On July 28, 1965, he appeared with Arthur Fiedler and the Boston Pops in a Pension Fund concert at Tanglewood, and the Ellington works recorded there were later released on one of the Boston Pops' RCA Victor recordings, with the composer at the piano. Clearly pleased with the performance, he stated on the album jacket, "It was a wonderful night for the piano player."

In 1998 the advisory board of the newly-founded American Classical Music Hall of Fame in Cincinnati chose Duke Ellington as one of the first group of twenty-five inductees. The selection raised eyebrows in some circles, where Ellington's work was pigeonholed in the "jazz" category. But the composer's granddaughter, choreographer Mercedes Ellington, who accepted the award on behalf of the family, wrote the Hall of Fame's director to say that the Duke would have been deeply moved by the honor, since he firmly believed that good music could be found in any genre. The recognition confirmed what much of the world has long since come to realize: Duke Ellington's music is—to use his own favorite term of highest praise—"beyond category."



*Duke Ellington and Arthur Fiedler listen to a playback of the 1965 recording "The Duke at Tanglewood," as arranger Richard Hayman looks on.*

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INFORMATION • THOMAS J. O'DONNELL

# THE BOSTON POPS ESPLANADE ORCHESTRA

**KEITH LOCKHART**, *Conductor*

Wednesday evening, May 5, 1999, at 8



## SPONSORED BY LOOMIS SAYLES

Overture to *Candide*

Bernstein

Intermezzo from *Cavalleria rusticana*

Mascagni

Capriccio espagnol, Opus 34

Rimsky-Korsakov

## INTERMISSION

Violin Concerto in A minor, Opus 82

Glazunov

Moderato—Andante—

Allegro

AYANO NINOMIYA

## INTERMISSION

Doodletown Fifers

arr. Hollenbeck

*Happy Birthday, Duke!*

Mood Indigo

Ellington/Mills/Bigard-Hayman

It Don't Mean a Thing (If It Ain't Got That Swing)

Ellington-Nestico

Lift Every Voice and Sing

Johnson/Johnson-Floyd

TANGLEWOOD FESTIVAL CHORUS, John Oliver, conductor

BOSTON POPS GOSPEL CHOIR, Charles Floyd, conductor

MEMBERS OF THE BOSTON GAY MEN'S CHORUS,

Reuben M. Reynolds III, music director

With Voices Raised (world premiere)

Flaherty/Ahrens-Brohn

JASON DANIELEY, tenor, RANDY DANSON and

JOHN DOUGLAS THOMPSON, speakers

TANGLEWOOD FESTIVAL CHORUS, BOSTON POPS GOSPEL

CHOIR, MEMBERS OF THE BOSTON GAY MEN'S CHORUS

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# THE BOSTON POPS ESPLANADE ORCHESTRA

**KEITH LOCKHART**, *Conductor*

Thursday evening, May 6, 1999, at 8



## SPONSORED BY THERMO ELECTRON

Prelude to <i>Amelia Goes to the Ball</i>	Menotti
Intermezzo from <i>Cavalleria rusticana</i>	Mascagni
Capriccio espagnol, Opus 34	Rimsky-Korsakov

## INTERMISSION

Violin Concerto in A minor, Opus 82	Glazunov
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TANGLEWOOD FESTIVAL CHORUS, John Oliver, conductor	
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**THE BOSTON POPS ESPLANADE ORCHESTRA**

**KEITH LOCKHART**, *Conductor*

Friday evening, May 7, 1999, at 8



Prelude to *Amelia Goes to the Ball*

Menotti

Intermezzo from *Cavalleria rusticana*

Mascagni

Capriccio espagnol, Opus 34

Rimsky-Korsakov

INTERMISSION

Violin Concerto in A minor, Opus 82

Glazunov

Moderato—Andante—

Allegro

AYANO NINOMIYA

INTERMISSION

Doodletown Fifers

arr. Hollenbeck

*Happy Birthday, Duke!*

Mood Indigo

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MEMBERS OF THE BOSTON GAY MEN'S CHORUS,

Reuben M. Reynolds III, music director

With Voices Raised

Flaherty/Ahrens-Brohn

JASON DANIELEY, tenor, RANDY DANSON and

JOHN DOUGLAS THOMPSON, speakers

TANGLEWOOD FESTIVAL CHORUS, BOSTON POPS GOSPEL

CHOIR, MEMBERS OF THE BOSTON GAY MEN'S CHORUS

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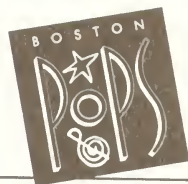
**Fallon Hines & O'Connor**

A Trammell Crow Company

# THE BOSTON POPS ESPLANADE ORCHESTRA

KEITH LOCKHART, *Conductor*

Saturday evening, May 8, 1999, at 8



RICHARD HAYMAN conducting

Hello Good People

Hayman

Waltz of the Flowers, from *The Nutcracker*

Tchaikovsky

The Rose

McBroom-Hayman

Birthday Salute

Lincke

## INTERMISSION

*The Merry Widow* March

Lehár-Hayman

Presenting

CRISTINA FONTANELLI

Granada

Lara

Kiss Me Again

Herbert

Il Bacio

Arditi

Un bel dì, from *Madama Butterfly*

Puccini

## INTERMISSION

I Could Have Danced All Night, from *My Fair Lady*

Lerner/Loewe-Bennett

Songs My Mother Taught Me

Dvořák

Mama

Cherubini/Bixio/Brito/Barlow

Italian Street Song

Herbert

MS. FONTANELLI

Mamma Don't Allow It

Davenport-Hayman

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Baldwin Piano

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# THE BOSTON POPS ESPLANADE ORCHESTRA

**KEITH LOCKHART**, *Conductor*

Sunday evening, May 9, 1999, at 7:30



RICHARD HAYMAN conducting

Hello Good People

Hayman

Waltz of the Flowers, from *The Nutcracker*

Tchaikovsky

The Rose

McBroom-Hayman

Birthday Salute

Lincke

## INTERMISSION

*The Merry Widow* March

Lehár-Hayman

Presenting

CRISTINA FONTANELLI

Granada

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Un bel dì, from *Madama Butterfly*

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Lerner/Loewe-Bennett

Songs My Mother Taught Me

Dvořák

Mama

Cherubini/Bixio/Brito/Barlow

Italian Street Song

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Mamma Don't Allow It

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## NOTES ON THE MUSIC

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**SPECIAL THANKS.** An interest in new and inspiring musical ideas has been a hallmark of the Boston Pops for more than sixty years. The Pops is grateful to the Chiles Foundation and Fidelity Investments for their generous assistance, which is helping to sustain this tradition by funding the introduction of important new works to the Boston Pops repertory. These include commissions of new works as well as special arrangements of Broadway show tunes, Hollywood film scores, and medleys, such as this year's Tribute to Harry James and Salute to American Jazz (both arranged by Sammy Nestico), a new swing medley arranged by Pat Hollenbeck, and a new Don Sebesky arrangement of "Get Happy."

### **VIOLIN CONCERTO IN A MINOR, OPUS 82**

*Alexander Glazunov (1865-1936)*

Alexander Glazunov is one of those artists who achieve high fame early in life and then never really surpasses that youthful brilliance. When he began harmony lessons with Rimsky-Korsakov at the beginning of 1880, the astonished teacher remarked that "his musical development progressed not by days but by hours." He became a busy conductor and spent decades in service to the St. Petersburg Conservatory, twenty years as its director. He was tireless in that capacity, working to improve the school at all levels.

His works include eight symphonies, the elegant and popular ballets *Raymonda* and *The Seasons*, and especially the Violin Concerto, one of his finest compositions. It reveals a wonderful imagination for the possibilities of the solo instrument, which the composer did not play himself. The sweetness of his melodic invention, and the imaginative orchestral coloration—especially in the last movement—were surely responsible for the work's immediate success. The concerto is played straight through without pause; on paper it appears to have two movements, but it really offers the expected three movements in a somewhat unusual arrangement, with the slow movement appearing in the development section of the first movement. In the rondo finale, the brilliance of Glazunov's writing for the solo instrument is seconded by the bright sounds of piccolo, upper woodwinds, harp, and triangle in a shimmering bell-like effect—not the great deep bells of the Kremlin, but rather perhaps of sleigh bells. A later episode offers the soloist in pizzicato chords possibly intended to suggest a balalaika.

### **WITH VOICES RAISED**

*Stephen Flaherty/Lynn Ahrens*

*Lynn Ahrens has provided the following introduction:*

"With Voices Raised" is a new composition for orchestra, mixed chorus, and speakers, with music by Stephen Flaherty and text by Lynn Ahrens. In honor of the last Fourth of July of our century, the creators pay tribute to Americans of several centuries who have raised their voices in the cause of freedom and equal rights. This work has been commissioned by Keith Lockhart and the Boston Pops, and is being premiered during



this first week of the Pops' 1999 season; it will also be performed at their Fourth of July concert on the Esplanade. Orchestrations are by William David Brohn.

Mr. Flaherty and Ms. Ahrens are winners of the 1998 Tony Award, Outer Critics Circle Award, and Drama Desk Award for their Broadway musical *Ragtime*. Their scores for theater and film have been performed internationally, receiving honors which include London's 1995 Olivier Award, two 1998 Academy Award nominations, and two Grammy nominations. They would like to thank Keith Lockhart and the Boston Pops for giving them this opportunity to raise their voices once again.

### With Voices Raised

*Music by Stephen Flaherty/text by Lynn Ahrens*

With voices raised,  
We honor those  
Whose struggles turned us  
Toward the light,  
Who strove to see a  
Century close  
In human good  
And equal right.

With voices raised  
With voices raised  
With voices raised...

With voices raised  
Their truth survives  
And echoes down the halls of time.  
In simple words  
And passionate lives,  
Across the years  
Their voices climb.

With voices raised  
With voices raised...  
Raised!

They found the courage to be strong...

"If particular care and attention is not paid to the ladies, we are determined to instigate a rebellion, and will not hold ourselves bound by any laws in which we have no representation or voice."  
*Abigail Adams, 1776*

"Look at me. Look at my arm. I have plowed, I have planted, and I have gathered into barns. And no man could head me. And ain't I a woman?"  
*Sojourner Truth, 1851*

"I have never had a vote, and I have raised hell all over this country! You don't need a vote to raise hell! You need convictions and a voice."  
*Mother Jones, 1914*

"...I wish to introduce today a proposal that has been before Congress for the last forty years and that sooner or later must become part of the basic law of this land—the Equal Rights Amendment."  
*Shirley Chisholm, 1969*

With voices raised...

They fought to live  
Their lives...with pride!

"A leaf for hand in hand;  
You natural persons old and young!  
You on the Mississippi and on all branches and bayous of the Mississippi!

You friendly boatmen and mechanics! You roughs!  
You twain! And all processions moving along the streets!  
I wish to infuse myself among you till I see it common for you  
to walk hand in hand!"

*Walt Whitman, 1853*

With voices raised  
With voices...

They marched in peace  
And stood as one...  
They marched in peace  
And stood as one...

"Those who profess to favor freedom, and yet deprecate agitation, are men who  
want crops without plowing up the ground." *Frederick Douglass, 1857*

"I am here to demand my rights and to hurl thunderbolts at the man who would  
dare to cross the threshold of my manhood." *Bishop Henry McNeal Turner, 1868*

"We declare our right on this earth to be a human being, to be respected as a human  
being, to be given the right of a human being in this society, on this earth, in this day,  
which we intend to bring into existence by any means necessary." *Malcolm X, 1964*  
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"We are on the move now. Yes, we are on the move and no wave of racism can stop  
us." *Dr. Martin Luther King, 1965*  
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Estate.)

With voices raised  
In struggle.  
In courage.  
In praise  
Of the ones who could not be silent.  
Across  
The restless years  
We hear  
Their voices raised,  
Their voices raised!

[Orchestral interlude]

"If we cannot end now our differences, at least we can help make the world safe for  
diversity. For, in the final analysis, our most common basic link is that we all inhabit  
this small planet. We all breathe the same air. We all cherish our children's future.  
And we are all mortal." *President John F. Kennedy, 1963*

And in their courage  
We are strong.  
And we will live our lives  
With pride.  
March on, fight on  
Against all wrong.  
And journey  
Side by side  
With voices raised  
To reach the sun  
Let all courageous hearts be praised

*Text continues on next page...*

*Continued from previous page...*

And build on what  
Brave hearts have begun...  
An open door  
To make once more...  
A century,  
A brave new century  
Of voices raised...  
Raised...  
Raised!

## GRANADA

*Agustin Lara (1900-1969)*

"Granada" is by Mexican composer Agustin Lara, who wrote more than 600 songs in the popular vein, many of which attained worldwide fame. It has long been a standard in both the light classical and popular repertory, sung by such entertainers as Desi Arnaz, Mario Lanza, and Plácido Domingo.

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## KISS ME AGAIN

*Victor Herbert (1859-1924)*

Although “Kiss Me Again” is from the 1905 operetta *Mlle. Modiste*, this charming waltz song—like a number of others in Herbert’s output—achieved widespread popularity on its own as a recital piece.

Ah! dear one! How often I think of the past! Can it be you forget? Perchance it was a passion too wondrous to last, but I dream of it yet! I see you again, as you gazed in my eyes with Joy all alight! So fondly you’d enfold me as softly you told me of Love, through the star-sprinkled night.

Sweet summer breeze, whispering trees, stars shining softly above; roses in bloom, wafted perfume, sleepy birds dreaming of love. Safe in your arms, far from alarms, daylight shall come but in vain. Tenderly pressed close to my breast, kiss me, kiss me again.

## IL BACIO

*Luigi Arditi (1822-1903)*

An Italian conductor, composer, and violinist, Luigi Arditi worked throughout Europe (including many years in London), in Cuba, and in the United States. His vocal waltz “Il bacio” (“The Kiss”) was much favored by operatic divas of the past.

I would sweetly give you a kiss on your lips if I could. I would tell you all the poetry of love. Always near you, I would say a thousand cheerful things and you would hear my heart beating.

I don’t desire gems or pearls. Others’ affectations don’t appeal to me. One look from you is my delight. Your kiss is my treasure.

Come close to me, don’t delay—yes, come close to me.

## UN BEL DÌ from MADAMA BUTTERFLY

*Giacomo Puccini (1858-1924)*

*Madama Butterfly* tells the story of a young Japanese woman, Cio-Cio-San (“Madam Butterfly”) in early twentieth-century Japan who marries an American naval lieutenant, Pinkerton. Pinkerton deserts Cio-Cio-San, but even after three years she still believes he’ll return. In “Un bel dì” (“One beautiful day”), one of the most famous of all operatic arias, Cio-Cio-San refutes the doubts of her maid, Suzuki, and sings of the day Pinkerton will return.

You weep? Why? Why? Oh, you’re lacking in faith. Listen. One beautiful day we’ll see a thread of smoke rising at the farthest horizon of the sea. And then the ship appears. Then the white ship enters the port, roaring its greeting. See? He’s come! I’ll not go down to meet him, not I. I’ll stand there, at the brow of the hill, waiting, and I’ll wait a long time, and it won’t weigh on me, the long wait. Then coming from the city crowds, a man, a little speck, starts up the hill. Who can it be? Who can it be? And when he has arrived, what will he say? He will call Butterfly from far off. I, without giving an answer, will remain hidden, partly as a tease, and partly so as not to die at the first meeting, and he, somewhat worried, will call, he’ll call, “Tiny little wife, perfume of the verbena,” the names he gave me when he came. All this will happen, I promise. Keep your fear; I, secure in my faith, await him.

(translation from the Italian by Steven Ledbetter)



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## AYANO NINOMIYA

---

Ayano Ninomiya began studying the violin in her public school music department at age seven. The following year she entered the New England Conservatory of Music Preparatory School and made her professional debut with the North Shore Symphony. Her many competition wins include the Boston Symphony Youth Concerts Concerto Competition (which resulted in a performance as soloist with the BSO at a Youth Concert), the Aspen-Nagano Competition, and the Harry Dubbs Competition. Ms. Ninomiya's extensive concert appearances include performances with the Aspen (Colorado) Music Festival Orchestra, Civic Symphony of Boston, Boston Philharmonic, Gulfport (Mississippi) Symphony, Port City (Alabama) Symphony, and locally with the Concord, Newton, Wellesley, and North Shore symphonies. Her solo recital experience includes the Gardner Museum, Rockport Chamber Music Festival, and the prestigious BankBoston Emerging Artists Series. This past season Ayano Ninomiya made her debut with the Harrisburg (Pennsylvania) Symphony and Pro Musica Orchestra. She also returned to the Gulf Port Symphony and the Newton Symphony. Next season she will make debuts with the Dubuque (Iowa) and Mobile (Alabama) symphony orchestras and return to the Civic Symphony. An avid chamber musician, Ms. Ninomiya has been first violinist of the Amaryllis String Quartet for the past seven years. Founded in 1991 at the New England Conservatory, the quartet won first prize in the Fischhoff Chamber Music Competition (Jr. Division) in 1995. Highlights of Ayano Ninomiya's career with the quartet have been a performance with Yo-Yo Ma at Jordan Hall's gala reopening concert; a performance of Mendelssohn's Octet with violinist Pamela Frank, Yo-Yo Ma, and friends at a Young Audiences benefit concert; and a concert for the President of Chile in Santiago. The quartet has also performed at the Kennedy Center's National Festival of the Arts, Caramoor, Strings in the Mountains Festival, Colorado Music Festival in Boulder, Martha's Vineyard Chamber Music Festival, and the Gardner Museum. Ms. Ninomiya has studied with Melba Sandberg, Eric Rosenblith, former BSO member Max Hobart, James Buswell, BSO violinist Marylou Speaker Churchill, Hyo Kang, Andres Cardenas, and Michele Auclair. In addition, she studied at the Aspen Music School for two seasons and in 1998 was a Fellow at the Ravinia Festival's Steans Institute. A sophomore at Harvard College majoring in music and romance language, Ayano Ninomiya made her Boston Pops debut at this year's Opening Night concert.



## JASON DANIELEY

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Jason Danieley received a Drama Desk Nomination (Best Actor in a Musical) and a Theatre World Award for his portrayal on Broadway of the title role in *Candide*, directed by Hal Prince. His other New York credits include *Dream True*, *Strike Up the Band*, *Trojan Women: A Love Story*, *Floyd Collins* (world premiere production, in which he created the role of Homer), *Allegro*, and *Hit the Lights*. Regionally

he has appeared in *Strike Up the Band*, *Floyd Collins*, *Fiddler on the Roof*, *Evita*, *Grease*, and *Twelfth Night*. Featured soloist in the "Music of the Night" national tour with Melissa Manchester, Mr. Danieley also appeared in the national tour of *The Phantom of the Opera* and toured internationally in *Hair*. He recently performed at Carnegie Hall under the batons of Doc Severinsen and Charlie Prince. Mr. Danieley, who is making his Boston Pops debut this week, can also be heard in the cast albums of *Candide* (RCA Victor), and *Floyd Collins* (Nonesuch).

## RANDY DANSON

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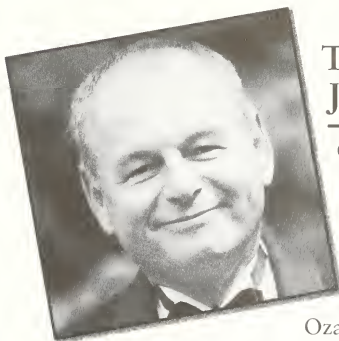
Randy Danson will appear as Aunt Kate in the American Repertory Theatre's upcoming production of *The Cripple of Inishmaan*. She has recently been seen there in the title role of *Phaedra*, as Delfina Treadwell in *Valparaiso*, Mae Garga in *In the Jungle of Cities*, Agave in *The Bacchae*, and Clytaemnestra in *The Oresteia*. Last summer Ms. Danson played Ahab's Wife in *Ahab's Wife and the Whale* (conceived, choreographed, and staged by Amy Spencer and Richard Colton, with text by Tom Sleigh), which was presented at the Jim Henson Festival at New York's Snug Harbor Cultural Center. Among Ms. Danson's other New York credits are Ain and David Gordon's workshop production of *The First Picture Show* and Elizabeth Egloff's *The Devils*, directed by Garland Wright; the title role of Egloff's *Phaedra*; and Caryl Churchill's *Mad Forest*, as well as *Triumph of Love*, *The Treatment*, and *Blue Window*. Ms. Danson's resident credits include *Three Sisters*, *The Seagull*, *The Good Person of Szechuan* (Helen Hayes Award winner), *The Taming of the Shrew*, Tony Kushner's *Slavs*, and the title role in Robert Woodruff's production of *The Duchess of Malfi*. On television Randy Danson has appeared in the film version of *Blue Window* and *The Prince of Homburg* and has had guest roles on "Law and Order," "The Equalizer," and several soap operas. On film she has appeared in several features by independent filmmaker Mark Rappaport and in Martin Scorsese's *The Last Temptation of Christ*. The recipient of an Obie Award for Sustained Excellence, Randy Danson is making her Boston Pops debut this week.

## JOHN DOUGLAS THOMPSON

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Making his Boston Pops debut as narrator in "With Voices Raised," John Douglas Thompson will also participate in the Pops' "Brush Up Your Shakespeare" program later this month. Mr. Thompson currently lives in New York, where his credits include *Overtime* (Manhattan Theatre Club, understudy), *The Changeling* (The Salon), and

*Oroonoko* (The Mint Theatre). Since 1994 he has been a company member of Shakespeare & Company, with which he has appeared in *The Merchant of Venice*, *Comedy of Errors*, *All's Well That Ends Well*, and *Much Ado About Nothing*. Having just completed the world premiere production of *A Preface to an Alien Garden* with the Trinity Repertory Company, Mr. Thompson will take on the title role in that company's production of *Othello* in September 1999. His additional regional theater credits include *Henry V* (American Repertory Theatre), *Romeo and Juliet* (Commonwealth Shakespeare Company), *Spunk* (Portland Stage), *To Kill a Mockingbird* (Vineyard Playhouse), and *Our Country's Good* (Lyric Stage). A 1994 graduate of the Trinity Rep Conservatory, John Douglas Thompson has also appeared in the films *Malcolm X* and *The Secret*.



## TANGLEWOOD FESTIVAL CHORUS JOHN OLIVER, CONDUCTOR

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Organized in the spring of 1970, when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center, the Tanglewood Festival Chorus marked its twenty-fifth anniversary in April 1995. In December 1994, in its first performances overseas, the chorus joined Seiji Ozawa and the Boston Symphony Orchestra for four performances in Hong Kong and Japan. In February 1998, singing from the General Assembly Hall of the United Nations in New York, the Tanglewood Festival Chorus represented the United States when Seiji Ozawa conducted the Winter Olympics Orchestra with six choruses on five continents, all linked by satellite, in the "Ode to Joy" from Beethoven's Ninth Symphony to close the Opening Ceremonies of the 1998 Winter Olympics. Co-sponsored by the Tanglewood Music Center and Boston University, and originally formed for performances at the Boston Symphony Orchestra's summer home, the chorus was soon playing a major role in the BSO's Symphony Hall season as well. Now the official chorus of the Boston Symphony Orchestra, the Tanglewood Festival Chorus is made up of members who donate their services, performing in Boston, New York, and at Tanglewood, working with Music Director Seiji Ozawa, Principal Guest Conductor Bernard Haitink, the Boston Pops, and prominent guest conductors. The chorus has collaborated with Seiji Ozawa and the BSO on numerous recordings and may also be heard on two Christmas albums with John Williams and the Boston Pops Orchestra—*Joy to the World*, on Sony Classical and *We Wish You a Merry Christmas*, on Philips—and the recent RCA Victor album *Holiday Pops* with Keith Lockhart and the Boston Pops Orchestra.

In addition to his work with the Tanglewood Festival Chorus, John Oliver was for many years conductor of the MIT Chamber Chorus and MIT Concert Choir, and a senior lecturer in music at MIT. Mr. Oliver founded the John Oliver Chorale in 1977. His appearances as a guest conductor have included performances of Mozart's *Requiem* with the New Japan Philharmonic, and Mendelssohn's *Elijah* and Vaughan Williams' *A Sea Symphony* with the Berkshire Choral Institute. Mr. Oliver made his Boston Symphony Orchestra conducting debut at Tanglewood in 1985, led subscription concerts for the first time in December 1985, and conducted the orchestra most recently in July 1998.





## BOSTON POPS GOSPEL CHOIR CHARLES FLOYD, CONDUCTOR

The Boston Pops Gospel Choir, made up of volunteers from church choirs and other choruses in the greater Boston area, was originally brought together to participate in the first "Gospel Night at Pops," which took place on Sunday, June 11, 1993. "Gospel Night" came about as a result of the vision and commitment of the Boston Symphony Orchestra's Cultural

Diversity Committee, and particularly because of the late Vondal M. Taylor, Jr. (1954-95), who was Vice-Chairman of the Cultural Diversity Committee and an Overseer of the Boston Symphony Orchestra. That first performance was led by guest conductor Isaiah Jackson, and Alvin Parris III prepared the choir. The following year Charles Floyd, perhaps best known for his work with Natalie Cole, led acclaimed "Gospel Night" performances both at Symphony Hall and on the Esplanade, which featured his own arrangements. This season Mr. Floyd will return to lead "Gospel Night" for the sixth consecutive year. In 1996 the Boston Pops Gospel Choir joined Patti LaBelle and Edwin Hawkins for a concert featuring inspirational music, a performance taped for the PBS series "Evening at Pops."

## BOSTON GAY MEN'S CHORUS, REUBEN M. REYNOLDS III, MUSIC DIRECTOR



The nationally acclaimed Boston Gay Men's Chorus is one of New England's largest and most successful community-based choruses. The 130-voice ensemble is

celebrated for its outstanding musicianship, creative programming, and groundbreaking community outreach. Under the artistic leadership of Reuben M. Reynolds III, the BGMC sings a wide spectrum of classical and popular music with excellence and builds bridges to all people by providing a positive, affirming image of the gay and lesbian community. The BGMC performs an annual subscription series of three major performances in Boston. Its June 1999 program, *Oz and Beyond: The Music of Harold Arlen*, will also be recorded for release on compact disc. The chorus's discography includes *Visions: Words for the Future* (featuring works by Pinkham, Susa, and Conte) and *Freedom, Merriment & Joy*, a holiday recording with orchestra. Now in its seventeenth year, the chorus has sung throughout New England and coast to coast, including performances at New York's Avery Fisher Hall and San Francisco's Davies Symphony Hall. In September 1995 the BGMC performed with the Boston Pops Esplanade Orchestra for 15,000 people at the opening of the FleetCenter. In addition to its subscription concerts in Boston, the BGMC has made dozens of special appearances for groups as diverse as the Human Rights Campaign, Dartmouth College, Boston Children's Museum, and the National Convention of the American Guild of Organists. The Boston Gay Men's Chorus is one of more than 160 choruses in GALA, the Gay and Lesbian Association of Choruses.

# MEMBERS OF THE TANGLEWOOD FESTIVAL CHORUS, THE BOSTON POPS GOSPEL CHOIR, AND THE BOSTON GAY MEN'S CHORUS

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## Sopranos

- Carol Amaya
- Barbara Berry
- Sarah S. Brannen
- Jennifer Wehr Brosky
- Susan Cavalieri
- Danielle Champoux
- Kelly Corcoran
- Gail Crissinger
- Christine P. Duquette
- Ann M. Dwelley
- Linda Eknoian
- Maura Finn
- Michael Hanau
- Jennifer Harney
- Kathy Ho
- Jennifer Hunter
- Christiane J. Karam
- Aisha Linsey
- Jane Circle Morfill
- Jenifer Lynn Munson
- Maureen Murphy
- Kieran Murray
- Shannon O'Connor
- Myran Parker-Brass
- Doris Richardson
- Pamela Schweppe
- Suzanne Schwing
- Joan P. Sherman
- Yvonne Vranes
- Fredena Williams

## Altos

- Andi Austin
- Betty B. Blume

## •Ondine Brent

- Alexis Casano
- Abbe Dalton Clark
- Barbara Naidich Ehrmann
- Batsheva Fenster
- Gizelle Ganz
- Irene Gilbride
- Annie Lee
- Suzanne D. Link
- Gale Livingston
- Irene Merring
- Fumiko Ohara
- Marian Rambelle
- Kathleen Schardin
- Rachel Shetler
- Linda Kay Smith
- Julie Steinhilber
- Karen Tobin
- Jennifer Walker
- Christina Lillian Wallace
- Marguerite Weidknecht

## Tenors

- Jeans Aquino
- Richard Bissell
- Mitchell Capshaw
- \*Dean Cerrato
- Steve Chrzan
- Domindor F. Coloyan
- Tom Dinger
- \*Courtney Furno
- Andrew Gladstone
- Mark H. Haddad
- Stanley Hudson
- Thomas Jacobs

## ◦Robert Jennings

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- Ronald Lloyd
- \*Christopher Mahoney
- John R. Papirio
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- \*Tony Scarpetta
- Peter L. Smith
- Stacey Stephens
- Kurt Walker
- Patrick West
- Kay Witte

## Basses

- Stephen Bloom
- \*Christopher Caggiano
- Lawrence Capshaw
- \*Raymond A. Cyr
- Jay Gregory
- Jeramie Hammond
- Youngmoo Kim
- \*Manuel J. Lim
- David Lones
- David Mazzotta
- Dimitris Manakidis
- Stephen H. Owades
- David W. Secour
- \*John Strumwasser
- Bradley Turner
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- Boston Pops Gospel Choir
- \*Boston Gay Men's Chorus

## For the Tanglewood Festival Chorus:

William Cutter, Guest Chorus Conductor  
 Felicia A. Burrey, Manager  
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## RICHARD HAYMAN

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Richard Hayman is Principal Pops Conductor of the Saint Louis and Grand Rapids symphony orchestras, a post he also held with the Detroit and Hartford symphony orchestras, the Calgary Philharmonic, and Orchestra London Canada. His original compositions, which are standards in the repertoire of these ensembles, are also frequently performed by bands and orchestras throughout the world. For more than

thirty years during Arthur Fiedler's tenure, Mr. Hayman served as the chief arranger for the Boston Pops Orchestra, providing arrangements for dozens of their hit recordings. Under John Williams's and Keith Lockhart's direction, the orchestra continues to program Mr. Hayman's award-winning arrangements and orchestrations. In recent years Richard Hayman has concentrated on guest conducting special Pops concerts for orchestras across the continent. In addition, he recently recorded a series of compact discs on the Naxos International label, having also recorded extensively for Audio Fidelity Records. His first Naxos album, entitled *Ruby*, includes a new version of this million-seller; a second disc, *At the Pops* (with the Saint Louis Symphony Orchestra), features the original 1953 arrangement of the famous theme. The Bainbridge label has recently released four albums by Richard Hayman and the Manhattan Pops Orchestra.

At the age of eighteen, Richard Hayman began touring with the well-known harmonica group, the Borrah Minevitch Harmonica Rascals. Although hired as a musician, he was soon writing all the music for this large ensemble. Early in his career, while orchestrating and arranging for various singers and performers in Las Vegas and Hollywood, he caught the ear of MGM Studios musical director Georgie Stoll, who put Mr. Hayman to work as an orchestrator on such films as *Girl Crazy*, *Meet Me in St. Louis*, and *As Thousands Cheer*. Along with arranging some of the music, Mr. Hayman also appeared in the films *Coney Island*, *Sweet Rosie O'Grady*, and *Always in My Heart*. While in Hollywood, he studied with such notable figures as Alfred Newman, Victor Young, Georgie Stoll, Herbert Stothart, Max Steiner, and Erich Wolfgang Korngold. A trip back to his home in Boston led Mr. Hayman to join the Vaughn Monroe Orchestra as musical director for Monroe's recordings and television and radio show, a collaboration that lasted five years. During this time, Mr. Hayman also directed the musical activities of various recording artists and ultimately signed an exclusive recording contract with Mercury Records Corporation. "Ruby," his theme for the motion picture *Ruby Gentry*, reached the top of the Hit Parade worldwide; a new version of the famous theme was recently featured in the soundtrack of *The Mirror Has Two Faces*. Mercury Records then appointed Richard Hayman its Artists and Repertoire Chief in New York and musical director for the recording activities of their many artists, a post he held for twelve years.

Now residing in New York City, Richard Hayman has worked on tour with many popular entertainers, although he is more heavily involved with symphony orchestras. "Richard Hayman and His Orchestra" have been presented on twenty-three albums and twenty-seven hit singles by Mercury Records. Time Records has presented the Manhattan Pops Orchestra in fourteen albums conducted and arranged by Mr. Hayman; from 1963 to 1980 he served as musical director for Time/Mainstream Records. Dozens of his original compositions have been recorded by various artists, and he has also ar-

ranged and conducted recordings for more than fifty artists. He has been responsible for the music for innumerable television series, specials, documentaries, and commercials, most recently orchestrating the music for the PBS series based on the writings of Mark Twain. Mr. Hayman has scored Broadway shows and many films and in 1960, he was honored with a star on Hollywood's Walk of Fame. Closely affiliated with the Saint Louis Symphony since becoming Principal Pops Conductor in 1976, he was named the McDonnell Douglas Principal Pops Conductor in 1979. He has led Boston Pops concerts on many occasions, most recently in 1988.



## CRISTINA FONTANELLI

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Soprano Cristina Fontanelli has been acclaimed for her performances on Italian and American radio, on television, in opera, and in concert. She has performed as soprano soloist with the Mantovani Orchestra in major concert halls in Canada, Japan, and Korea (where she was invited back as a solo artist) and as an "Ambassador of Opera" in Italy, the Middle East, the Cairo Opera House, and Hong Kong's Sha Tin Auditorium.

Highlights of her appearances in this country include performing at the White House as part of President Clinton's holiday celebration and at Gracie Mansion by invitation of New York Mayor Giuliani; she was chosen to open the ceremonies for the National Italian American Foundation's 20th Anniversary, at which President Clinton, Tony Bennett, and Jack Valenti were honored. Ms. Fontanelli has appeared with such popular entertainers as Tony Bennett and Joel Grey and shared the stage with artists from the Metropolitan Opera, including Aprile Millo and Leo Nucci. She has appeared with opera companies across the United States and abroad, including the Palm Beach Opera, New York Grand Opera, and the Teatro Nacional, Santo Domingo, in such roles as Mimi and Musetta in *La bohème*, the title role in *Madama Butterfly*, and Violetta in *La traviata*. Her orchestral engagements have included appearances with the Brooklyn Philharmonic, the ProMusica Orchestra (Columbus, Ohio), the Wheeling Symphony, and the Bloomington Pops. This evening Ms. Fontanelli makes her Boston Pops debut. The recipient of many awards, she won her Italian operatic debut through the American Opera Auditions. She has recently released a recording, *Cristina Fontanelli Sings Great Italian Favorites*, on the Meadowlands Record Company label. Born in Brooklyn, New York, of Italian heritage, Cristina Fontanelli graduated from the American Academy of Dramatic Arts and also attended the Juilliard School in New York.



B O S T O N



KEITH LOCKHART, conductor

B S O 2 0 0 0

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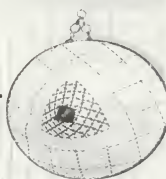
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**FOR PATRONS WITH DISABILITIES**, an access service center, accessible restrooms, and elevators are available inside the Cohen Wing entrance to Symphony Hall on Huntington Avenue. For more information, call VOICE (617) 266-1200 or TTD/TTY (617) 638-9289.

**ELEVATORS** are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

**LADIES' ROOMS** are located on the orchestra level, audience-left, at the stage end of the hall, on both sides of the first balcony, and in the Cohen Wing.

For tickets, call SymphonyCharge at (617) 266-1200 or (888) 266-1200, Monday through Saturday from 10 a.m. to 6 p.m., and charge your tickets to American Express, MasterCard, VISA, Diners Club, or Discover Card. Or you may make a reservation and send in your payment by check. Order on-line anytime by visiting our website at [www.bso.org](http://www.bso.org). There is a \$3 handling fee for each ticket ordered by phone or on-line. Tickets are non-refundable and may not be exchanged.

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**FOR SYMPHONY HALL RENTAL INFORMATION,** call (617) 638-9241, or write the Function Manager, Symphony Hall, Boston, MA 02115.

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### On Display in the Cohen Wing

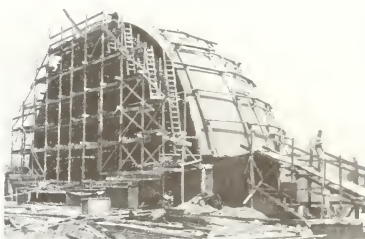


Currently on view in the Cohen Wing display cases are two exhibits of photographs related to different aspects of the Boston Pops and its history. Each showcases the work of primarily one photographer.

During the early 1970s, as an official photographer for "Evening at Pops," Michael Peirce photographed the many stars who appeared on the PBS series with Arthur Fiedler and the orchestra, capturing with his lens the essence of the Boston Pops. The photograph shows a May 1973 "Evening at Pops" performance

featuring guest artist Ella Fitzgerald.

The second exhibit examines the history of the structures used for the series of free concerts on the Charles River Esplanade, inaugurated in 1929 by Arthur Fiedler. Highlighting this exhibit is the photography of Martha Burnham Humphrey, a talented artist and photographer, who documented in detail the construction in 1940 of the Hatch Memorial Shell, the granite structure that still serves as the venue for the free Boston Pops Esplanade Concerts.





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# In the POPS Spotlight

## Art in Support of Art


Throughout the 1999 Boston Pops season, as Symphony Hall resounds with music, the Cabot-Cahners Room is filled with works of art, continuing the long-standing tradition of bringing visual pleasure to the concertgoing public and especially the art collectors among them. Sponsored by the Boston Symphony Association of Volunteers, the shows for the current Pops season begin with an exhibition of serigraphs by Ray Warburton, on display through May 31. A graduate of the Harvard School of Design, Mr. Warburton is self-taught in serigraphy. He has been working in this medium for the last thirty years and his serigraphs cover a wide range of subjects where architecture, landscapes, flowers, or people provide the major focus. Many of his pictures are the result of foreign travels to Mexico, South America, and Asia. A continuing interest in his designs has been the play of bright sunlight on the subject matter as well as using the white paper itself to integrate the design with the surrounding border. If you are interested in purchasing any of the works for sale, or would like additional information, please call the Volunteer Office at (617) 638-9391.

## Symphony Hall Designated an Historic Landmark

Audiences and artists alike have long regarded Symphony Hall as an incomparable treasure; on January 20, 1999, its status was further elevated when U.S. Secretary

of the Interior Bruce Babbitt designated Symphony Hall a National Historic Landmark. This status is reserved for sites and structures deemed to be significant representatives of our nation's heritage; Symphony Hall was one of only fifteen properties so designated this year. National Historic Landmarks are identified by theme and special studies prepared or overseen by the National Park Service. Symphony Hall is one of the few concert halls to receive this honor, joining ranks with its neighbor across the street, Jordan Hall, and New York's Carnegie Hall. National Historic Landmark status will offer Symphony Hall special federal protections and open funding from new sources, including First Lady Hillary Clinton's "Save America's Treasures" program. The qualities that earned Symphony Hall its new designation include its extraordinary acoustics, widely regarded as the finest in the United States and among the best in the world, as well as the role the BSO's home has played in shaping American culture, including some of the historic non-musical events that have occurred here. The hall's acoustics stem from the partnership of architects McKim, Mead, and White with Harvard acoustics pioneer Wallace Sabine; look for the plaque commemorating Sabine in the Massachusetts Avenue corridor. A public ceremony to mark this milestone in the building's history will be planned as part of the upcoming celebration of Symphony Hall's centennial in the year 2000.





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## KEITH LOCKHART

In February 1995 Keith Lockhart was named twentieth Conductor of the Boston Pops Orchestra since its founding in 1885. Now in his fifth Pops season, Mr. Lockhart has conducted more than 250 concerts; made twenty-seven television shows; made his Carnegie Hall debut with the Boston Pops Orchestra; and led eight national tours and his first overseas tour with the Boston Pops Esplanade Orchestra. In 1996 Keith Lockhart and the Boston Pops Orchestra signed a four-year, six-album

exclusive recording contract with RCA Victor. *The Celtic Album* was nominated for a 1999 Grammy Award. This spring they will record a new album of American patriotic music, *A Splash of Pops*, for release on June 29.

Born in Poughkeepsie, New York, in 1959, Keith Lockhart holds degrees from Furman University in Greenville, South Carolina, and Carnegie-Mellon University in Pittsburgh. He held positions in Pittsburgh and Akron before becoming a Conducting Fellow of the Los Angeles Philharmonic Institute in 1989. The following year he moved to Cincinnati as Assistant Conductor of the Cincinnati Symphony Orchestra, later serving as Associate Conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras, while also becoming Music Director of the Cincinnati Chamber Orchestra, a title he still holds. In January 1998, Mr. Lockhart was appointed Music Director of the Utah Symphony, effective with the 1998-99 season. He studied piano with John Noel Roberts, Gwendolyn Stevens, and Maria-Regina Seidlhofer of the Vienna Hochschule. His training as a conductor includes study with Istvan Jaray, Otto-Werner Mueller, Harold Farberman, and Werner Torkanowsky.

As a guest artist, Mr. Lockhart has conducted the Chicago Symphony Orchestra, the Los Angeles Philharmonic, the Minnesota Orchestra, the Montreal Symphony, the Toronto Symphony, the Cleveland Orchestra, and the Los Angeles Chamber Orchestra. Notable recent engagements include his first concerts as Music Director of the Utah Symphony; his first major opera production, Douglas Moore's *The Ballad of Baby Doe*, with the Washington (D.C.) Opera; the Cincinnati Chamber Orchestra's New York debut at Town Hall; and guest conducting debuts with the New York Philharmonic, Singapore Symphony, National Arts Center Orchestra, New England Conservatory Orchestra, St. Paul Chamber Orchestra, Dallas Symphony, and Philadelphia Orchestra.

Upcoming engagements include debuts with the San Francisco Symphony in summer 1999 and the Houston Symphony in the 1999-2000 season.

With his appointment to the position of Boston Pops Conductor, Keith Lockhart succeeded John Williams, who held that position from 1980 to 1993. Mr. Lockhart holds both the Julian and Eunice Cohen Boston Pops Conductor's Chair and the Germeshausen Family Boston Symphony Youth Concerts Conductor's Chair. In addition, he serves as a "godparent" for the John D. Philbrick Elementary School in Roslindale as part of the Boston Music Education Collaborative. Mr. Lockhart holds honorary doctorates from the Boston Conservatory, awarded in 1996, and Northeastern University, awarded in June 1998.

### Recordings by Keith Lockhart and the Boston Pops Orchestra

All on RCA Victor:

*American Visions*

*The Celtic Album* [nominated for a Grammy, 1999]

with Eileen Ivers, violin, and Cherish the Ladies

*Holiday Pops*

*Runnin' Wild: The Boston Pops*

*Play Glenn Miller*

with John Pizzarelli and the King's Singers

*A Splash of Pops* [to be released June 29, 1999]



## JOHN WILLIAMS

In January 1980 John Williams was named nineteenth Conductor of the Boston Pops Orchestra since its founding in 1885. He assumed the title of Boston Pops Laureate Conductor following his retirement in December 1993 and currently holds the title of Artist-in-Residence at Tanglewood. Born in New York, Mr. Williams attended UCLA, studied composition privately with Mario Castelnuovo-Tedesco, and attended the Juilliard School, where he studied piano with Madame Rosina

Lhevinne. He worked as a jazz pianist before beginning his career in the film studios, where he worked with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmy awards for his work.

John Williams has composed the music and served as music director for more than eighty films, including *Stepmom*, *Saving Private Ryan*, *Amistad*, *The Lost World*, *Rosewood*, *Sleepers*, *Nixon*, *Sabrina*, *Schindler's List*, *Jurassic Park*, *Home Alone 2*, *Far and Away*, *JFK*, *Hook*, *Home Alone*, *Presumed Innocent*, *Born on the Fourth of July*, the three *Indiana Jones* films, *The Accidental Tourist*, *Empire of the Sun*, *The Witches of Eastwick*, *E.T. (the Extra-Terrestrial)*, *Superman*, *Close Encounters of the Third Kind*, the *Star Wars* trilogy, *Jaws*, and *Goodbye, Mr. Chips*. He has received thirty-seven Academy Award nominations, most recently for *Saving Private Ryan*, and has been awarded five Oscars, one British Academy Award, seventeen Grammys, three Golden Globes, as well as several gold and platinum records. His score for the film *Schindler's List* earned him both an Oscar and a Grammy. His most recent film score is for George Lucas's *Star Wars Episode 1: The Phantom Menace*. In addition to his film music, Mr. Williams has written many concert pieces, including two symphonies, and concertos for bassoon, cello, flute, violin, clarinet, tuba, and trumpet. In addition, Mr. Williams composed the NBC News theme "The Mission," "Liberty Fanfare," composed for the rededication of the Statue of Liberty, and themes for the 1984, 1988, and 1996 Summer Olympic games. In April the Boston Symphony gave the world premiere performance of *for Seiji!*, which Mr. Williams composed in honor of Seiji Ozawa's 25th anniversary with the BSO.

Many of Mr. Williams's film scores have been released as recordings; the soundtrack album to *Star Wars*, one of the most successful non-pop albums in recording history, has sold more than four million copies. He has led a highly acclaimed series of albums with the Boston Pops Orchestra.

### Selected Recordings by John Williams and the Boston Pops Orchestra

On Sony Classical:

*Joy to the World*

featuring Robin Williams, narrator

*Music of the Night*

*The Spielberg/Williams Collaboration*

*Summon the Heroes*

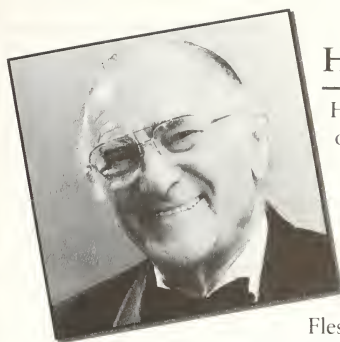
On Philips:

*By Request*

*Pops Out of This World*

*The Very Best of the Boston Pops*

Mr. Williams has led the Boston Pops Orchestra and the Boston Pops Esplanade Orchestra on several tours. He has led the Boston Symphony Orchestra at Tanglewood and led subscription concerts for the first time in March 1997 at Symphony Hall. He has appeared as guest conductor with the London Symphony, the Cleveland Orchestra, the Philadelphia Orchestra, the Chicago Symphony, the Pittsburgh Symphony, the Dallas Symphony, the San Francisco Symphony, and the Los Angeles Philharmonic.



## HARRY ELLIS DICKSON

Harry Ellis Dickson is Associate Conductor Laureate of the Boston Pops, founder and Conductor Laureate of the Boston Symphony Orchestra Youth Concerts, and music director of the Boston Classical Orchestra. He retired in 1987 from the Boston Symphony Orchestra's first violin section. A native of Cambridge, Massachusetts, he graduated from the New England Conservatory of Music and studied violin with Carl

Flesch and Max Rostal as a fellowship student at Berlin's Hochschule für Musik. Later he studied conducting with Pierre Monteux at the Domain School in Maine. He joined the Boston Symphony Orchestra in 1938 under Serge Koussevitzky.

Active as a guest conductor, Mr. Dickson has conducted Pops concerts with many orchestras throughout the United States, Canada, Israel, and Ireland. Highlights of recent seasons include a July 4, 1998, concert with the Maryland Symphony on the historic Antietam battleground in Hagerstown, Maryland; conducting engagements with the San Francisco Symphony, where he led three Pops concerts, including the opening concert of the Pops season in Davies Hall; a 1994 Boston Pops Orchestra concert at Tanglewood marking the centennial of Arthur Fiedler's birth; four highly successful holiday programs with the Ulster Orchestra in Belfast and Londonderry, Ireland; and a Pops concert at the American College of Greece in Athens. In addition, Mr. Dickson conducts many Boston Pops concerts at Symphony Hall, on the Esplanade, and in many other areas of New England. At the 1998 "Salute to Symphony" concert, Mr. Dickson shared the Symphony Hall podium with Seiji Ozawa, Keith Lockhart, and John Williams. A highlight of the concert, which was telecast on WCVB-TV Channel 5, was a tribute to Mr. Dickson's 90th birthday year. He was also honored by other organizations during this milestone year. The Boston Symphony musicians and staff honored him at a Youth Concert and reception on November 13, 1998, his actual birthday.

The distinguished recipient of numerous awards, Mr. Dickson is a Chevalier in the Ordre des Arts et des Lettres of the French government. He has been honored by the National Conference of the Humanities and by Pi Lambda Theta, a national honor and professional association in education. In 1975 the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its Winter Hill Community School, and in 1983 the Boston Public Schools honored him by dedicating the Harry Ellis Dickson Orchestral Suite in the Roland Hayes Division of Music at Madison Park High School. In November 1991 the city of Boston, in collaboration with the Boston Fenway Group and the Boston Redevelopment Authority, dedicated "Harry Ellis Dickson Park" near Symphony Hall. Mr. Dickson holds honorary degrees from many local colleges and universities, and from the American College of Greece.

Renowned as a raconteur, Harry Ellis Dickson has delighted audiences with his personal recollections of many of the world's greatest artists and with his informal and witty anecdotes about life "behind the scenes" at Symphony Hall. He has incorporated many of these recollections into his books, *Gentlemen, More Dolce Please!*, *Arthur Fiedler and the Boston Pops*, and an autobiography entitled *Beating Time, A Musician's Memoir*, published in spring 1995. In addition, he furthered the part-time conducting career of his close friend, the late Danny Kaye, with whom he traveled to many countries of the world as musical mentor. Through the Boston Symphony Orchestra Youth Concerts, which he founded in 1959 and which have been the model for such concerts across the country, Mr. Dickson has built bridges between the stage of Symphony Hall and the wider world.



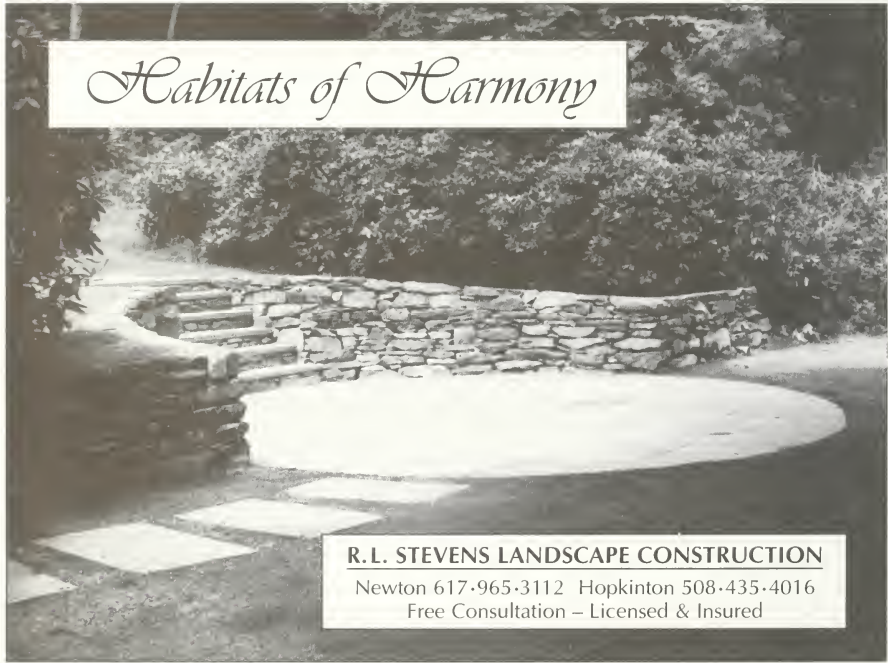
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*Julian and Eunice Cohen  
Boston Pops Conductor's Chair,  
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JOHN WILLIAMS  
*Laureate Conductor*

HARRY ELLIS DICKSON  
*Associate Conductor Laureate*

### First Violins

Tamara Smirnova  
*Beranek Chair,  
fully funded in perpetuity*  
Nurit Bar-Josef  
*Edward and Bertha C.  
Rose Chair*  
Bo Youp Hwang  
Lucia Lin  
*Eunice and Julian  
Cohen Chair,  
fully funded in perpetuity*  
Ikuko Mizuno  
Amnon Levy  
\*Jennie Shames  
\*Valeria Vilker Kuchment  
\*Tatiana Dimitriades  
\*Wendy Putnam  
\*Xin Ding  
\*Bonnie Bewick  
\*James Cooke  
\*Victor Romanul  
\*Catherine French  
\*Kelly Barr

### Second Violins

Vyacheslav Uritsky  
*James F. and Barbara  
Cleary Chair*  
Ronald Knudsen  
Joseph McGauley  
Ronan Lefkowitz  
\*Nancy Bracken  
\*Aza Raykhtsaum  
\*Elita Kang  
\*Haldan Martinson  
§ Joseph Scheer  
§ Frank Powdermaker  
§ Michael Rosenbloom  
§ Alexander Romanul

### Violas

Robert Barnes  
*Deborah and Michael  
Davis Chair*  
Burton Fine  
Joseph Pietropaolo  
Michael Zaretsky  
Marc Jeanneret  
\*Mark Ludwig  
\*Rachel Fagerburg  
\*Edward Gazouleas  
\*Kazuko Matsusaka  
§ Susan Culp

### Cellos

Martha Babcock  
*Helene and Norman L.  
Cabners Chair*  
Sato Knudsen  
Joel Moerschel  
Luis Leguia  
Carol Procter  
\*Jerome Patterson  
\*Jonathan Miller  
\*Owen Young  
\*Andrew Pearce

### Basses

Lawrence Wolfe  
*Charles and JoAnne  
Dickinson Chair*  
John Salkowski  
\*Robert Olson  
\*James Orleans  
\*Todd Seeber  
\*John Stovall  
\*Dennis Roy

### Flutes

Elizabeth Ostling  
*Mr. and Mrs. William F.  
Connell Chair*  
Fenwick Smith  
§ Linda Toote

### Piccolo

Geralyn Coticone

### Oboes

Mark McEwen  
§ Laura Ahlbeck

### English Horn

Robert Sheena

### Clarinets

Thomas Martin  
Scott Andrews

### Bass Clarinet

Craig Nordstrom

### Bassoons

Richard Ranti  
Roland Small

### Contrabassoon

Gregg Henegar

### Horns

Richard Sebring  
Daniel Katzen  
Jay Wadenpfuhl  
Richard Mackey  
Jonathan Menkis

### Trumpets

Thomas Rolfs  
*Roberta and Stephen  
R. Weiner Chair*  
Peter Chapman  
§ Bruce Hall  
§ Steven Emery

### Trombones

‡ Norman Bolter  
§ Darren Acosta  
§ James Nova

### Bass Trombone

Douglas Yeo

### Tuba

Chester Schmitz

### Timpani

Timothy Genis

### Percussion

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Frank Epstein  
J. William Hudgins  
Fred Buda

### Harp

Ann Hobson Pilot

### Piano

Bob Winter

### Rhythm Section

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Bob Winter—piano

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Peter Riley Pfitzinger

*\* Participating in a system  
of rotated seating*

*§ Substituting*

*‡ On sabbatical leave*

# A BRIEF HISTORY OF THE BOSTON POPS

The price of the beer, the *Boston Transcript* complained, was too high—ten cents a glass. A ticket went for a quarter. “The Programme for these Concerts,” the Boston Symphony assured its public, “will be made up largely of light music of the best class...” So on Saturday evening, July 11, 1885, a large and fashionable crowd showed up at the old Boston Music Hall for the first-ever Music Hall Promenade Concert. The founder of the Boston Symphony Orchestra, Henry Lee Higginson, had proposed this new series in the hope of re-creating the ambience of summer evenings in the concert gardens in Vienna, where he had been a music student. (He also wanted to provide summer employment for the members of the Boston Symphony, who at that point had to search for other work six months out of the year.) Certainly the strait-laced Boston public understood that it was being offered the chance to relax in a fantasy of European pleasures—though nothing so daring as the model of a Parisian café-concert might have suggested.

In fact, the Boston Symphony explicitly promised that the Promenade Concerts would emulate those conducted in Berlin by Benjamin Bilse. The first program, conducted by Adolf Neuendorff, included a novelty number titled *An Evening with Bilse*, which humorously tossed together scraps of Beethoven and Strauss, Wagner, and Weber. Given that everything else on the program was European as well, the audience at the

## BOSTON MUSIC HALL MUSIC HALL PROMENADE CONCERTS SUMMER SEASON.

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**85 SYMPHONY PLAYERS  
ARTHUR FIEDLER, Conductor**

**WEDNESDAY, MAY 3**  
Opening Night of the Fifty-fourth Season

**PROGRAMME**

HUNGARIAN MARCH, "Rakoczy" ..... Bartók  
 MINUETTE in A-flat major ..... Weber  
 (A New Transcription of Franz Haydn) ..... Fiedler  
 Pieces by John Christopher Smith (17th)  
 Prelude - Air - Allegretto  
 (First performance in Boston)

BY THE BEAUTIFUL BLUE DANUBE, Waltzes ..... Strauss  
 PRELUDE to "The Mastersingers of Nuremberg" ..... Wagner  
 "POP GOES THE WEASEL" ..... Arranged by Gulliet  
 ROEMANTIX RHAPSODY No. 1 ..... Elmore

AUSTRIAN PEASANT DANCE (Second Series) ..... Schönbauer  
 Wedding March (Elmore) - Tyrolana Plattler - The Seven  
 Jumps, Vornberger  
 (First performance in Boston)

BACH GOES TO TOWN (A Piece in Boston) ..... Tompkins  
 BAILORF DANCE from "Red Poppo" ..... Gulliet  
 \*Pops Recording

**REFRESHMENTS      SMOKING**

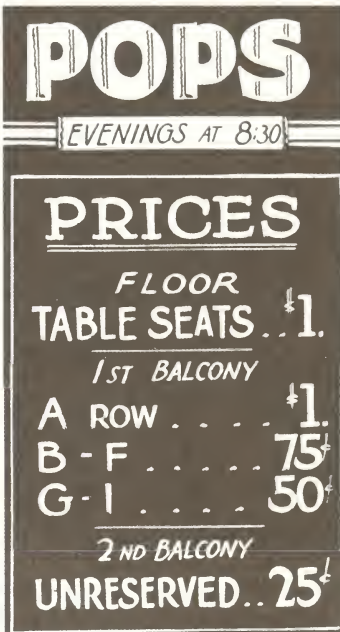
(1993)

first Promenade Concert could not have imagined that it was launching a peculiarly American tradition. Although the format of the Boston Pops Orchestra's concerts remains strikingly similar to the original—three sections divided by two intermissions, with the evening's heaviest piece sandwiched in the middle—the character of much of the music has changed, as has the event's character as a whole.

How did the change happen? In part, it came about because the audience took so readily to the series. Another reason for the increasing Americanness of Pops was the development of American music itself in the 1890s—a development that both aided the concerts and was aided by them. Pieces by composers such as Victor Herbert turned up more and more frequently on the program; so, too, did the works of the March King, John Philip Sousa, most notably his 1897 composition *The Stars and Stripes Forever!* By 1899, the orchestra had adopted *Stars and Stripes* as the regular

finale for the Promenade Concerts. Finally, there was an eventual change in the leadership of the Promenade Concerts—which in 1900 officially became known as the Pops. The early conductors were of European background, beginning with Adolf Neuendorff and also including Timothée Adamowski, Max Zach, and Gustav Strube.

This European line came to an end with the tenure of the Italian composer and pianist Alfred Casella in 1927-29. Although he programmed popular pieces such as Gershwin's brand-new *An American in Paris*, he also performed entire symphonies by Beethoven and even works by contemporary avant-garde composers such as Arthur Honegger. The public complained loudly enough that the BSO's management declined to renew Casella's contract. Instead, the BSO again turned to one of its own, a 35-year-old violist who had been playing with the orchestra since 1915. His name was Arthur Fiedler, and he would not only lead the Boston Pops for the next fifty years but would complete its transformation. By the time of his death in 1979, the Boston Pops would be a national institution in America, a musical ambassador abroad, and the most-recorded orchestra in the world.



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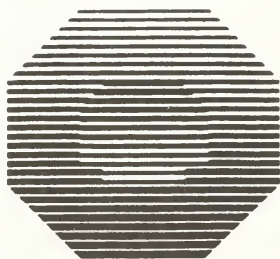
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*Pops in the 1930s: high-style Art Deco and low prices*

Born in Boston and trained in Germany, Fiedler first led the Pops in Symphony Hall as a replacement during the 1926 season, following the resignation of conductor Agide Jacchia. By then, Fiedler already had demonstrated his ambition by forming the Fiedler Sinfonietta, a chamber orchestra composed of Boston Symphony members. After the success of his first Pops concert, Fiedler asked to be named the permanent conductor—an appointment that instead went to Alfred Casella. Undaunted, Fiedler decided to organize and conduct his own five-week series of popular concerts. He would even go the Boston Symphony one better by performing the concerts outdoors and for free. On July 4, 1929, Fiedler inaugurated a series that continues to this day, now under the Boston Symphony's auspices: the Esplanade Concerts, which are held on the east bank of the Charles River. The response was ecstatic. After Casella's departure, the BSO offered Fiedler a three-year contract,



*Arthur Fiedler joins percussionists Frank Epstein and Charles Smith in a performance of Leroy Anderson's "The Typewriter."*



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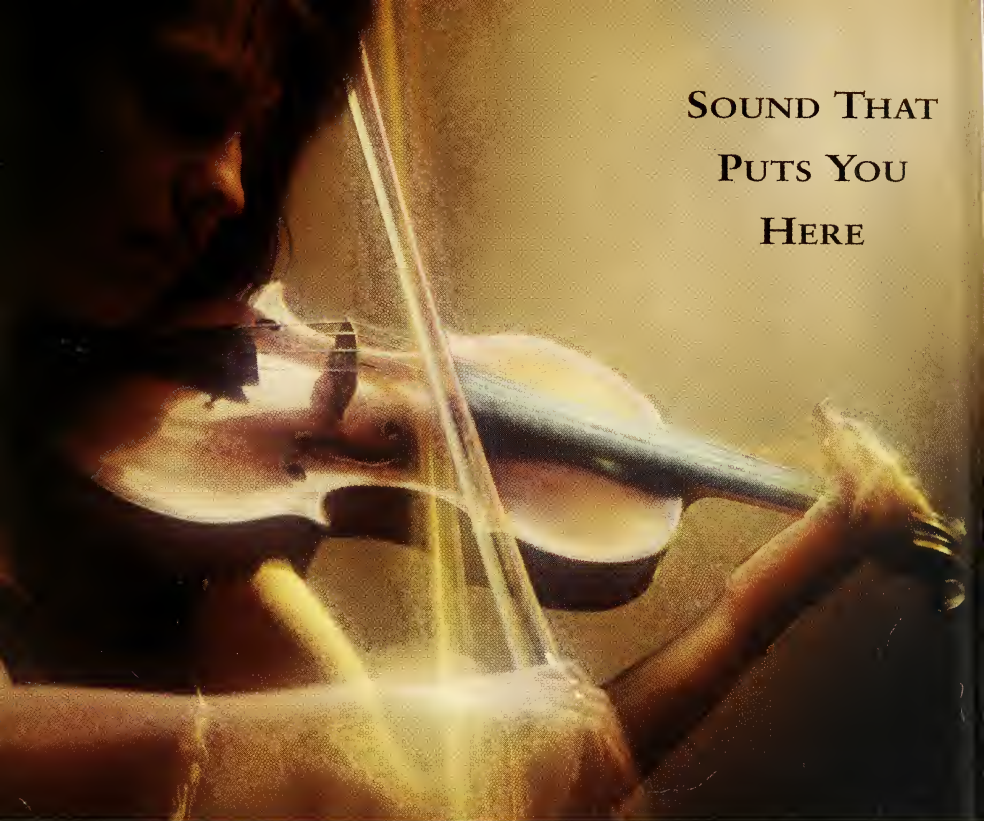
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Chicago Tribune

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to begin with the 1930 Pops season. For the first time in what was already a 45-year history, the concerts would be led by an American-born conductor.

In addition to moving the Boston Pops repertoire beyond its origins in European light classical music, Fiedler also moved the orchestra into another field of popular culture: recordings. In a three-day marathon, from July 1 through July 3, 1935, Fiedler led the Boston Pops in its first recordings, for the RCA Victor label. Among the forty compositions recorded on those days was a tune by Jacob Gade, "Jalousie," which Fiedler had recently plucked out of a sheet-music bin for fifteen cents. "Jalousie" became the first Victor record—and also the first orchestral record—to sell more than a million copies. In one stroke, Fiedler had reached an unprecedentedly large audience while literally establishing an identity for his ensemble. Until those recording sessions, the musicians had been known simply as "the orchestra of the Pops concerts." It was not until RCA Victor needed a name for the label that a "Boston Pops Orchestra" was born.

Over the ensuing years, Fiedler maintained the fame of the Boston Pops Orchestra by showcasing the work of American composers and arrangers, by featuring young American soloists, and by making astute use of the media. Local radio broadcasts of the Boston Pops concerts began in 1952; Boston Pops radio broadcasts were nationally syndicated each week from 1962 to 1992. The national public television program "Evening at Pops" was launched in 1969, as a joint production of WGBH-TV in Boston and the Boston Symphony Orchestra. "Evening at Pops" kept the conductor and his ensemble before an immense worldwide audience. The Pops' special bicentennial program on the Esplanade on July 4, 1976, drew the biggest audience in the history of orchestral concerts, with more than 400,000 people in attendance. After Arthur Fiedler's death on July 10, 1979, his longtime associate conductor, Harry Ellis Dickson, took over the interim leadership of the orchestra, along with a number of guest conductors. Meanwhile, the management of the Boston Symphony undertook the seemingly impossible task of finding a successor to Arthur Fiedler.

By the time John Williams was appointed Conductor of the Boston Pops Orchestra in January 1980, he was the best-known composer for film in the world. Williams also had an enviable classical training; he had worked as a jazz pianist in New York; and he had arranged albums for several popular artists. At the time of his appointment, he had not yet had much public experience as a conductor; but he brought to the podium the background, talent, and celebrity to succeed at a daunting assignment. Williams both broadened and updated the Boston Pops repertoire, writing and commissioning many new compositions while also introducing arrangements of recent pieces of popular music—such as film scores—that would be suitable for orchestral performance. He maintained the popularity of the "Evening at Pops" broadcasts; he toured ex-



*Special guest C-3PO greets John Williams during a "Star Wars"-themed concert in 1980.*

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tensively with the Boston Pops; and he led a series of best-selling recordings for the Philips and Sony Classical labels.

At Christmas 1991, John Williams announced that he would step down as Conductor of the Boston Pops at the end of 1993 and at that time he assumed the title of Laureate

Conductor. He also agreed to serve as Music Adviser while the Boston Symphony again took on a seemingly impossible task—finding someone to follow him. The appointment as twentieth Conductor of the Boston Pops Orchestra—and the third Conductor since Arthur Fiedler took over in 1930—fell to Keith Lockhart. Born in 1959, he was 35 years old when the choice was made—the same age as Arthur Fiedler at the time of his appointment. During his first four seasons, Mr. Lockhart has conducted more than 250 concerts, made twenty-seven television shows, led eight tours with the Boston Pops Esplanade Orchestra, and recorded four albums. One of those recordings, “The Celtic Album,” made history in 1999 by becoming the first Boston Pops Orchestra recording nominated for a Grammy. The nomination came in the newly established category of “Best Classical Crossover Album.”



*Keith Lockhart tests his swing during a Boston Pops performance of Sousa's "National Game" March at Tanglewood in 1998.*

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## Ellington at 100

by Steven Ledbetter

Edward Kennedy Ellington, known from the 1920s simply as "Duke," was born in Washington, D.C., on April 29, 1899, almost exactly 100 years ago. Long before his death—in New York on May 24, 1974—he was universally recognized as the greatest of jazz composers. By the end of the 1920s his big band performances at New York's famed Cotton Club had already generated widespread attention, as much for the highly original compositions of the leader as for the remarkable tonal qualities and ensemble of the playing. Ellington's innovative so-called "jungle style" of the '20s and the increasing list of masterful works turned out in his most creative decade, from 1932 to 1942, propelled him to the head of the list of creative artists in jazz, a position he never left. "Mood Indigo," recorded in New York in 1930, made him world famous. At that time, lyricists began to add words to many of his wide-ranging melodies. These versions often became hits in their own right, as popular songs

quite separate from their instrumental originals, and many of them ("Solitude," "Sophisticated Lady," and "I'm Beginning to See the Light," to name a few) are now classics of the American popular song repertory.

Throughout the history of his band, Ellington constantly created pieces tailored to the specific talents of his players—much as Mozart used to write operatic arias designed to fit the voices of particular sopranos. When the make-up of the band changed, Ellington often reworked a piece to reflect the personality of the new player. His imagination, flexibility, and energy were extraordinary.

The public at large knew his work best from recordings, which, in the 1930s and '40s, ran less than three minutes apiece. But Ellington worked to break the time restrictions of the short 78 rpm record. Between 1943 and 1952, Ellington gave a series of annual concerts at Carnegie Hall, for which he composed works of greater scope than the normal length and character of earlier jazz compositions. Later, the development of the long-playing record allowed him the opportunity for more original work in large, multi-movement suites. Throughout his career he concerned himself with the issue of musical form in jazz, moving far beyond the basic theme-and-variations character of most early jazz pieces to original large compositions, many of them aimed to celebrate the Black experience in America, as indicated by such titles as *Black, Brown, and Beige* and *Harlem*.

The late 1940s was a difficult time for Ellington and all the once-popular big-band leaders. Ballrooms and nightclubs were closing or turning to other forms of music, there



*The bandleader at the time of the first London tour, 1933*

by cutting off the main venue of performance, and sales of jazz records were dropping. Changing conditions forced some of the big bands to break up.

It was in this context that Ellington decided to make his first European tour since



*A publicity shot of the Duke Ellington Band from the 1942 film "Cabin in the Sky"*

before the war. In the spring of 1950 he took his band to France, Belgium, Holland, Switzerland, Italy, Denmark, Sweden, and West Germany. The experience reinvigorated him. For much of the rest of his life he toured, gave concerts, and—especially—composed. From 1965 on, Ellington performed jazz sacred works, completing the long circle by means of which many elements of jazz had emerged from the music of the Black churches.

Ellington's productivity for

a half-century was so prodigious that even now it is all but impossible to survey his complete works, which are estimated to number about 2000, ranging from short instrumental pieces to extended suites for jazz orchestra, musical shows, ballets, incidental music for plays, film scores (*Anatomy of a Murder* [1959] is the most famous), and "sacred concerts." On July 28, 1965, he appeared with Arthur Fiedler and the Boston Pops in a Pension Fund concert at Tanglewood, and the Ellington works recorded there were later released on one of the Boston Pops' RCA Victor recordings, with the composer at the piano. Clearly pleased with the performance, he stated on the album jacket, "It was a wonderful night for the piano player."

In 1998 the advisory board of the newly-founded American Classical Music Hall of Fame in Cincinnati chose Duke Ellington as one of the first group of twenty-five inductees. The selection raised eyebrows in some circles, where Ellington's work was pigeonholed in the "jazz" category. But the composer's granddaughter, choreographer Mercedes Ellington, who accepted the award on behalf of the family, wrote the Hall of Fame's director to say that the Duke would have been deeply moved by the honor, since he firmly believed that good music could be found in any genre. The recognition confirmed what much of the world has long since come to realize: Duke Ellington's music is—to use his own favorite term of highest praise—"beyond category."



*Duke Ellington and Arthur Fiedler listen to a playback of the 1965 recording "The Duke at Tanglewood," as arranger Richard Hayman looks on.*

BSO Archives



THE BOSTON POPS  
ESPLANADE  
ORCHESTRA

KEITH LOCKHART  
*Conductor*

**First Violins**

Joseph Scheer  
Lisa Crockett  
Kristina Nilsson  
Gregory Vitale  
Sandra Kott  
Maynard Goldman  
Sharan Leventhal  
Dianne Pettipaw  
Cynthia Cummings  
Gerald Mordis  
James Orent  
Paul MacDowell  
Melissa Howe  
Stacey Alden  
Liana Zaretsky

**Second Violins**

Clayton Hoener  
Rebecca Katsenes  
Susan Shipley  
Pattison Story  
Dorothy Han  
Julie Leven  
Karma Tomm  
Danielle Maddon  
Kay Knudsen  
Biliana Vourchkova  
Wen-Yi Shih

**Violas**

Kenneth Stalberg  
Jean Haig

Anne Black  
Emily Bruell  
Donna Jerome  
David Feltner  
Barbara Wright  
Lisa Suslowicz

**Cellos**

Ronald Lowry  
George Seaman  
Theresa Borsodi  
Andrew Mark  
Toni Rapier  
Kevin Crudder  
Mark Simcox

**Basses**

Robert Caplin  
Barry Boettger  
Joseph Holt  
Gregory Koeller  
Elizabeth Foulser  
Prentice Pilot  
Mark Henry

**Flutes**

Marianne Gedigian  
Ann Bobo

**Piccolo**

Iva Milch

**Oboes**

Laura Ahlbeck  
Frank Charnley

**English Horn**

Barbara LaFitte

**Clarinets**

Ian Greitzer  
Aline Benoit

**Bass Clarinet**

Edward Avedisian

**Bassoons**

Ronald Haroutunian  
Donald Bravo

**Contrabassoon**

Ruth Waterhouse

**Horns**

Kevin Owen  
Richard Menaul  
Nona Gainsforth  
Thomas Haunton  
Richard Greenfield

**Trumpets**

Bruce Hall  
Gregory Whitaker  
Steven Emery  
Dana Russian

**Trombones**

James Nova  
Hans Bohn  
Mark Cantrell

**Tuba**

Gary Ofenloch

**Timpani**

Everett Beale

**Percussion**

Fred Buda  
Dean Anderson  
Neil Grover  
Patrick Hollenbeck

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Susan Robinson

**Piano**

Bob Winter

**Saxophone/Vocal**

Michael Monaghan

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# THE BOSTON POPS ESPLANADE ORCHESTRA

KEITH LOCKHART, *Conductor*

Tuesday evening, May 11, 1999, at 8



BRUCE HANGEN conducting

## THE DUKE AND ALL THAT JAZZ!

Alcibiades, from *Timon of Athens*

Ellington

Fêtes, from *Nocturnes*

Debussy

Suite from *The River*

Ellington

Spring—Ribs—Village Virgins—Vortex—  
Giggling Rapids

## INTERMISSION

Caravan

Ellington/Tizol-Hayman

Presenting

CAROL SLOANE

with Michael Renzi, piano,

Mark Henry, bass, and Fred Buda, drums

Take Love Easy

Ellington/LaTouche-Renzi

In a Sentimental Mood

Ellington/Mills/Kurtz-Renzi

Don't Get Around Much Anymore

Ellington/Russell-Renzi

Sophisticated Lady

Ellington/Mills/Parish-Renzi

## INTERMISSION

St. Louis Blues March

Handy/Miller-Hayman

Gershwin in Love

arr. Sebesky

Love Walked In—Our Love Is Here to Stay—  
Someone to Watch Over Me—The Man I Love

Mood Indigo

Ellington/Mills/Bigard-Hayman

The Mooch

Ellington-Hayman

It Don't Mean a Thing (If It Ain't Got That Swing)

Ellington-Nestico

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# THE BOSTON POPS ESPLANADE ORCHESTRA

KEITH LOCKHART, *Conductor*

Wednesday evening, May 12, 1999, at 8



BRUCE HANGEN conducting

## THE DUKE AND ALL THAT JAZZ!

Alcibiades, from *Timon of Athens*

Ellington

Fêtes, from *Nocturnes*

Debussy

Suite from *The River*

Ellington

Spring—Ribs—Village Virgins—Vortex—

Giggling Rapids

## INTERMISSION

Caravan

Ellington/Tizol-Hayman

Presenting

CAROL SLOANE

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Ellington/Mills/Kurtz-Renzi

Don't Get Around Much Anymore

Ellington/Russell-Renzi

Sophisticated Lady

Ellington/Mills/Parish-Renzi

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**KEITH LOCKHART, Conductor**  
**with**  
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Thursday evening, May 13, 1999, at 8

Prelude to *Amelia Goes to the Ball*

Menotti

Symphonic Dances from *West Side Story*

Bernstein

INTERMISSION

There's No Business Like Show Business,  
 from *Annie Get Your Gun*

Berlin-Stevens

Excerpts from *Side Show*

Krieger/Russell-Wheeler

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CHAD KIMBALL, LAUREN KLING, KATE PERCIVAL,  
 SUZANNE FIORE, EMILY ROZEK, ROBYN CLARK

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MS. KLING and MS. PERCIVAL

We Share Everything

MS. KLING and MS. PERCIVAL

Overture to *State Fair*

Rodgers-Ramin

INTERMISSION

Another Op'nin, Another Show, from *Kiss Me, Kate*

Porter-Courage

Adelaide's Lament, from *Guys and Dolls*

Loesser

KATIE ADAMS

If Mama Was Married, from *Gypsy*

Styne

CONCHITA BELISLE, ERYKA RAINES

Everything's Coming Up Roses, from *Gypsy*

Styne-Ramin

A Boy Like That, from *West Side Story*

Bernstein/Sondheim

ERIN DAVIE, LINDSEY WARNER

Carried Away, from *On the Town*

Bernstein/Comden/Green

LAURA BONELLO, DOMINIC NOLFI

Wrong Note Rag, from *Wonderful Town*

Bernstein

Not a Day Goes By, from *Merrily We Roll Along*

Sondheim

LAURA BONELLO

Our Time, from *Merrily We Roll Along*

Sondheim

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 Baldwin Piano

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**KEITH LOCKHART, Conductor**  
**with**  
**BOSTON CONSERVATORY MUSIC THEATER DIVISION**  
 Friday evening, May 14, 1999, at 8



Prelude to <i>Amelia Goes to the Ball</i>	Menotti
Symphonic Dances from <i>West Side Story</i>	Bernstein

INTERMISSION

There's No Business Like Show Business, from <i>Annie Get Your Gun</i>	Berlin-Stevens
Excerpts from <i>Side Show</i>	Krieger/Russell-Wheeler
One Plus One Equals Three	
CHAD KIMBALL, LAUREN KLING, KATE PERCIVAL, SUZANNE FIORE, EMILY ROZEK, ROBYN CLARK	
Like Everyone Else	
MS. KLING and MS. PERCIVAL	
We Share Everything	
MS. KLING and MS. PERCIVAL	
Overture to <i>State Fair</i>	Rodgers-Ramin

INTERMISSION

Another Op'nin, Another Show, from <i>Kiss Me, Kate</i>	Porter-Courage
Adelaide's Lament, from <i>Guys and Dolls</i>	Loesser
KATIE ADAMS	
If Mama Was Married, from <i>Gypsy</i>	Styne
CONCHITA BELISLE, ERYKA RAINES	
Everything's Coming Up Roses, from <i>Gypsy</i>	Styne-Ramin
A Boy Like That, from <i>West Side Story</i>	Bernstein/Sondheim
ERIN DAVIE, LINDSEY WARNER	
Carried Away, from <i>On the Town</i>	Bernstein/Comden/Green
LAURA BONELLO, DOMINIC NOLFI	
Wrong Note Rag, from <i>Wonderful Town</i>	Bernstein
Not a Day Goes By, from <i>Merrily We Roll Along</i>	Sondheim
LAURA BONELLO	
Our Time, from <i>Merrily We Roll Along</i>	Sondheim
<b>BOSTON CONSERVATORY FRESHMAN MUSICAL THEATER ENSEMBLE</b>	

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 Baldwin Piano  
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The Boston Pops New Music Program is principally funded through the generosity of the Chiles Foundation of Portland, Oregon, and Fidelity Investments.

Among Those Present: Babson College; Mass. Teachers Association; First Parish Church of Scituate; Women's Club of Old Saybrook Music Group; Barrington Community School; Student Travel Associates, Inc.; Shrewsbury Schools Music Association; Newcomers Club of Wellesley; The Ticket Connection; Catholic Alumni Club of Boston; Exeter Parks & Recreation Dept.; Roudenbush Community Center; Princeton Association of New England; Camara Tours; St. Mary's Church-Randolph; AAA Merrimack Valley; Ava Dorfman Senior Citizens of Rome, N.Y.; A Yankee Line; First Choice Educational Tours.

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# THE BOSTON POPS ESPLANADE ORCHESTRA

KEITH LOCKHART, *Conductor*

Saturday evening, May 15, 1999, at 8



## CELTIC NIGHT

Scotland the Brave

arr. Hollenbeck

Iain Massie, bagpipes

Scherzo assai vivace from Symphony No. 3 in A minor,  
Opus 56, *Scottish*

Mendelssohn

Excerpts from *Far and Away*

Williams

County Galway, June 1892—The Fighting Donellys—  
Joseph and Shannon—Blowing Off Steam (The Fight)—  
Finale

Irish Suite

Anderson

The Irish Washerwoman—The Wearin' o' the Green—  
The Girl I Left Behind Me

## INTERMISSION

Scottish Fantasy for Violin and Orchestra, Opus 46

Bruch

Introduction/Adagio cantabile—Allegro—

Andante sostenuto—Allegro guerriero

JOSEPH SCHEER

## INTERMISSION

Highway to Kilkenny

arr. Hollenbeck

The Boston Pops Celtic Band: Gerry Mordis, fiddle;

Michael Monaghan, flute/alto saxophone; Brad Hatfield, keyboard;

John Finn, guitar; David Buda, electric bass; James Gwinn, drums

Believe Me If All Those Endearing Young Charms

Moore-Luck

Danny Boy

trad.-Osser

MARTIN KELLY, tenor

O'Sullivan's March, from *Rob Roy*

trad.-Hollenbeck

The Cat Rambles to the Child's Saucepan

arr. Hollenbeck

Riverdance

Whelan-Hollenbeck

The Boston Pops Celtic Band

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Baldwin Piano

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Among Those Present: Eire Society of Boston; Eastern Nazarene College Night at Pops; Fastnet Media/Saint Ann's School Fund; Boston Bates Club; The Notre Dame Club of Boston; Holy Trinity Methodist Church—Danvers; Harvard Business School Exec. Education; Pentucket Regional High School; Boston Teachers College Class of '52; Wilmington Insurance Agency, Inc.; St. Gregory's/St. Mark's; Ursuline Academy Humanities Club; Unitarian-Universalist Church, Gr. Lynn; Holy Name Society of St. Theresa's Church; Rotary Club of Warwick; Nashua Teachers Union; Boston Firefighters Wives Social Club; Thomas Lyons.

Week 2



**THE BOSTON POPS ESPLANADE ORCHESTRA**

**KEITH LOCKHART**, *Conductor*

Sunday evening, May 16, 1999, at 7:30

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**SWING NIGHT**

with Swing Dancers representing  
THE NEW ENGLAND COLLEGE NETWORK

Boogie Woogie Bugle Boy

Raye/Prince-Hayman

THE HARVARD BALLROOM DANCE TEAM

*Clarinet Cavalcade*

Don't Be That Way

Goodman/Sampson-May

Begin the Beguine

Porter-May

Back Bay Shuffle

McRae-May

How High the Moon

Lewis/Hamilton-Sebesky

I'm Getting Sentimental Over You

Bassman/Washington-Nestico

Get Happy

Arlen-Sebesky

**INTERMISSION**





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Little Brown Jug Eastburn-Nestico  
THE HARVARD MEDICAL AREA BALLROOM DANCE CLUB

*Happy Birthday, Duke!*

Caravan Ellington/Tizol-Hayman  
Mood Indigo Ellington/Mills/Bigard-Hayman  
The Mooch Ellington-Hayman  
One O'Clock Jump Basic-Nestico  
Swing Revival Medley arr. Hollenbeck

INTERMISSION

In the Mood Garland/Miller-Osser  
THE BOSTON UNIVERSITY BALLROOM DANCE CLUB and  
THE BRANDEIS UNIVERSITY BALLROOM DANCE CLUB  
Moonlight Serenade Miller-Hayman  
Runnin' Wild Grey/Wood/Gibbs-Nestico  
Cherokee Noble-Nestico

*Ellington Encore*

Satin Doll Ellington-Hayman  
It Don't Mean a Thing (If It Ain't Got That Swing) Ellington-Nestico

Special thanks to Anne Atheling for making possible the  
appearance of this evening's dancers.

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The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.  
Baldwin Piano

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Giorgio Armani.

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Among Those Present: New England Sinai Hospital & Rehabilitation Center; Card Tour and Travel;  
Dedham Retired Men's Club; Massachusetts Nurses Foundation, Inc.; Marlborough Public Schools  
Music Association; YMCA Men and Women's Retirement Club; New England Specialty Tours, Inc.; Rye  
Over 55 Club; First Parish Congregational Church-Wakefield, Mass.; Marshfield Recreation Department;  
Gilchrist Tours; Castle Island Association; Community Services Hamilton/Wenham; Boston Alumni of  
Delta Gamma; Parish of the Resurrection; Oxford Instruments; St. Matthew's Church; Andover-Newton  
Theological School; Brookhaven; Weymouth Recreation Dept.

Week 2



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## NOTES ON THE MUSIC

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**SPECIAL THANKS.** An interest in new and inspiring musical ideas has been a hallmark of the Boston Pops for more than sixty years. The Pops is grateful to the Chiles Foundation and Fidelity Investments for their generous assistance, which is helping to sustain this tradition by funding the introduction of important new works to the Boston Pops repertory. These include commissions of new works as well as special arrangements of Broadway show tunes, Hollywood film scores, and medleys, such as this year's Tribute to Harry James and Salute to American Jazz (both arranged by Sammy Nestico), a new swing medley arranged by Pat Hollenbeck, and a new Don Sebesky arrangement of "Get Happy."

### **SYMPHONIC DANCES from *WEST SIDE STORY***

*Leonard Bernstein (1918-1990)*

Conceived by choreographer-director Jerome Robbins as a modern version of *Romeo and Juliet*, the musical *West Side Story* was a new high-water mark for the American musical theater, an extraordinarily powerful amalgam of Leonard Bernstein's brilliantly unified, nervously jazzy score, Arthur Laurents's book, lyrics by Stephen Sondheim (his first Broadway credit), and Robbins's electrifying dances. Though Bernstein had written hit shows before—*On the Town* in 1944 and *Wonderful Town* in 1953—this was his first show to produce songs that immediately became standards, and the dance music was sophisticated enough to find its way directly into the concert hall; through music and dance the two rival gangs show off their style and challenge one another with aggressive vigor until the fateful meeting of Tony and Maria sparks a doom-laden love.

### **O'SULLIVAN'S MARCH from *ROB ROY***

*arr. Patrick Hollenbeck*

The composer of the dramatic score to the film *Rob Roy* is Carter Burwell, but a number of traditional Scottish melodies were interpolated as well. *O'Sullivan's March* is an anonymous traditional tune which, like some of the liveliest marches of John Philip Sousa, moves in a jig-like 6/8 time, clearly designed to get the most sluggardly feet moving. In the film the march is played by traditional instruments; the Pops' Patrick Hollenbeck has produced this version for full orchestra.

—Steven Ledbetter



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*Boston Magazine, August 1998*

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*Zagat Survey, 1998*

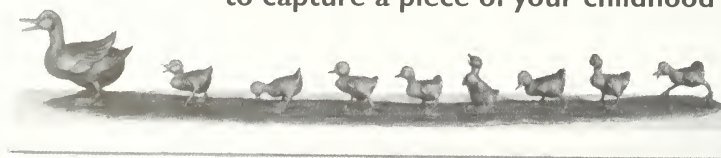
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In honor of the 10th anniversary of the installation of the bronze ducks in the Boston Public Garden, Nancy Schön is offering a limited edition of her sculpture, based on the drawings and story "Make Way for Ducklings" by Robert McCloskey.

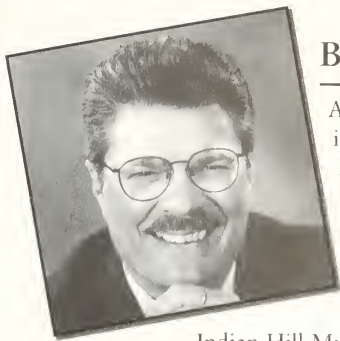
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## BRUCE HANGEN

---

A frequent Boston Pops guest conductor, Bruce Hangen is currently Artistic and General Director of the Portland Opera Repertory Theatre (P.O.R.T.) of Portland, Maine. He also founded the company, which had its inaugural performances in July 1995 and has been well-received by the press and public alike. Concurrently, Mr. Hangen also holds the positions of Artistic Director and Principal Conductor of the

Indian Hill Music Center and Symphony Orchestra (Littleton, Massachusetts), Acting Associate Conductor of the Utah Symphony, and Guest Conductor of the Kansas City (Missouri) Symphony. During the 1995-96 season, Bruce Hangen served as Conductor Laureate of the Omaha Symphony Orchestra, concluding his twelve-year affiliation with that orchestra (nine years as Music Director and Conductor and three as Artistic Director). As music director, Mr. Hangen initiated and oversaw the expansion of the orchestra's activities, including the doubling of its classical series concerts, the expansion of the pops programs, and the creation of such new programs as the "Magic of Christmas" concerts, "Celebrate Creativity" educational programs, "West Meets West" commemoration of Omaha's Native American population, plus full orchestra tours, Kinderkonzerts, and a contemporary music festival. Responsible for many commissions, he has led more than two dozen world premiere performances. With the Omaha Symphony, he conceived and performed many events, such as a fully-staged production of Orff's *Carmina burana*, in collaboration with other performing arts organizations.

Bruce Hangen maintains a busy schedule guest conducting many of the country's most important orchestras, including the New York Philharmonic, Minnesota Orchestra, Baltimore Symphony, Pittsburgh Symphony, San Francisco Symphony, and Atlanta Symphony. He has also conducted orchestras in other U.S. cities, including Syracuse, Houston, Birmingham, New Orleans, San Antonio, Hartford, and New Haven. He has had repeat engagements with the Tulsa and Rochester philharmonics, the Grand Rapids and Spokane symphony orchestras, and the Boston Pops and Boston Pops Esplanade orchestras (with which he has appeared more than 100 times since 1979). Bruce Hangen served for ten seasons (1976-86) as music director and conductor of the Portland (Maine) Symphony. His earlier background includes six years with the Denver Symphony, as assistant and associate conductor, four years as music director of the Arapahoe Chamber Orchestra in Denver, six summers as assistant conductor of the Colorado Philharmonic (now the National Repertory Orchestra), and positions as assistant conductor of the Syracuse Symphony and Buffalo Philharmonic and faculty conductor at the Eastman School of Music. A graduate of the Eastman School of Music with a major in conducting, Bruce Hangen was a conducting fellow at the Tanglewood Music Center for two summers. He was awarded an honorary doctorate from the University of New England, and in Omaha he received the ICAN Foundation's 1990 Browning Award for Career Excellence and Vision. He maintains a strong commitment to education in the arts by serving as an involved overseer of his own orchestra's programs and by appearing as guest conductor with many youth orchestras, festivals, and camps throughout the country. Born in Pottstown, Pennsylvania, Bruce Hangen was raised in Great Falls, Montana, and currently resides in Massachusetts.



## CAROL SLOANE

With more than thirty recordings in a career spanning nearly five decades, Carol Sloane is considered among the First Ladies of Jazz. Born in Providence, Rhode Island, she began singing professionally at age fourteen with Ed Drew's band. From 1958 to 1960 she toured with the Les and Larry Elgart Orchestra and in 1960 she was invited to join the (Dave) Lambert, (Jon) Hendricks, and Ross Vocal Trio as a substitute

for Annie Ross. In 1961 Ms. Sloane made a triumphant appearance at the Newport Jazz Festival, which led to a contract with Columbia Records and the beginning of a prolific recording career. Her first album was entitled *Out of the Blue*. During the 1960s Ms. Sloane toured the night club circuit, sharing the stage with Bill Cosby, Woody Allen, Lenny Bruce, and Richard Pryor. In the early years of "The Tonight Show" with Johnny Carson (when the show originated in New York), she was a frequent guest who performed during the pre-telecast segment of the program, under the direction of bandleader Skitch Henderson. As performing opportunities for jazz singers dwindled in the late 1960s, Ms. Sloane moved to Raleigh, North Carolina, where she worked in a law office and sang regularly at a club. In 1977 she staged a brief comeback, returning to New York to collaborate with Jimmy Rowles. Subsequently she moved to Chapel Hill, North Carolina, where in the early 1980s she worked booking jazz artists into a supper club and regularly hosted a show on public radio station WUNC. When she moved to Boston in 1986, that radio experience aided her in becoming a regular substitute disc jockey at WGBH-FM. In 1991 Carol Sloane signed with Concord Jazz. Her first four albums for that label—*Heart's Desire*, *Sweet & Slow*, *When I Look in Your Eyes*, *The Songs Carmen Sang*, and *The Songs Sinatra Sang*—have all garnered considerable critical acclaim. Her most recent Concord release is *The Songs Ella & Louis Sang*, a collaboration with legendary trumpeter/singer Clark Terry. In addition to annual trips to Japan, Carol Sloane's recent engagements have included the Newport JVC Festival, an Ella Fitzgerald tribute concert at Carnegie Hall, and a New York Pops concert with old friend Skitch Henderson. She is making a return appearance with Keith Lockhart and the Boston Pops Esplanade Orchestra, having performed with them most recently in July 1998.

### BOSTON CONSERVATORY FRESHMAN MUSICAL THEATER ENSEMBLE

Christie Culbert  
John Dias  
James Ellis  
Zachary Hanna

Katie Main  
Billy Mason  
Laura Minichiello

DeMond Nason  
Ashley Richardson  
Francesca Vannucci

Musical preparation: Eve K. Budnick



## BOSTON CONSERVATORY MUSIC THEATER DIVISION NEIL DONOHOE, CHAIRPERSON

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Founded in 1867, the Boston Conservatory is a private college offering undergraduate degrees and diplomas in music performance, education, and composition; dance; and musical theater. Graduate degrees and diploma programs are offered in music and dance performance, opera, musical theater, composition,

choral conducting, jazz studies, and music education. Students from all fifty states and more than forty countries have attended the conservatory; enrollment averages 500 annually and there are more than 175 academic professionals and performing artists on the faculty. The Boston Conservatory was one of the first colleges in the United States to grant degrees in musical theater. The Theater Division's unique curriculum offers course work in acting, coupled with music and voice study, and a full range of dance, including ballet, tap, and jazz styles. Integral to the course work is a rigorous performance schedule providing immediate and continuous experience to the developing performer. Each year the Theater Division presents three major productions, two musicals and one drama, as well as smaller productions staged throughout the year, often with senior students directing. Over the years the Theater Division has performed world and regional premieres of many important works. Boston Conservatory alumni can be seen in major productions on Broadway, in Europe, and in national touring companies. In addition, many alumni find acting work in television and film.

Neil Donohoe has directed throughout New England, including productions at the Charles Playhouse in Boston, the Waterville (Maine) Summer Music Theater, Timberlake Playhouse in Illinois, College Light Opera Company (Falmouth, Massachusetts), Keene Summer Theater, Bill Fegan Attractions in Dallas, and Chiswick Park Theater (Sudbury, Massachusetts). Mr. Donohoe was a principal singer for Light Opera of Manhattan and has also served as a director for the Green Mountain Guild of Vermont and guest instructor at Boston University. For the Boston Pops, he staged the ensemble numbers for both the opening of the 1992 season (with guest Tyne Daly) and the 1993 tribute to John Williams, coached 1997 Opening Night guest Elaine Paige, and coordinated stage direction and stage management for the nationally televised 1998 Fourth of July concert on the Esplanade.



## JOSEPH SCHEER

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A native of Wichita, Kansas, violinist Joseph Scheer spent much of his professional life in Boston. After receiving his Artist Diploma from the New England Conservatory, he enjoyed a career as one of Boston's busiest free-lancers, subsequently serving as a full-time extra player with the Boston Symphony Orchestra. This summer marks his fifteenth season as concertmaster of the Boston Pops Esplanade Orchestra, with which he has extensively

toured both in the United States and Japan. Mr. Scheer has appeared on numerous occasions as soloist with the BPEO at Symphony Hall, most recently in



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1996, when he gave two performances of the Vieuxtemps Concerto under Keith Lockhart's direction. In 1994 he performed Glazunov's Violin Concerto under the baton of John Williams. Mr. Scheer has also held the concertmaster position with the Florida Symphony in Orlando and the Tampa-based Florida Orchestra. He and wife, Susan Robinson, are the founders of the chamber ensemble IBIS, a mixed instrumentation group featuring harp and strings. In addition, Joseph Scheer and his sister, pianist Laura Scheer Kennedy, have recorded two soon-to-be-released compact discs featuring Sarasate's *Spanish Dances*, Dvořák's *Sonatine*, and other works for violin and piano.



## MARTIN KELLY

Tenor Martin Kelly has been critically acclaimed for his artistic diversity in art song, opera, and oratorio in repertoire spanning the baroque period to the twentieth century. Mr. Kelly studied voice at the University of Missouri at Kansas City Conservatory of Music, Eastman School of Music, and Boston University. He has participated in the opera programs at the Aspen Music Festival and the Britten-Pears School for Advanced

Musical Studies in Aldeburgh, England. A finalist in the 1992 and 1993 Metropolitan Opera Auditions, he won first place in the 1994 Musica Sacra Bach Competition, the 1988 Arlington Young Artists' Competition, and the 1986 New England Regional NATSAA Competition; he placed second in the 1995 NATS competition. In the New England area, Martin Kelly has appeared with Boston Baroque, Cantata Singers, Emmanuel Music, Handel & Haydn Society, Masterworks Chorale, Monadnock Music, Longy Chamber Orchestra, Boston Chamber Ensemble, and the Nashua Symphony. This evening he makes his Boston Pops debut. Elsewhere, he has performed Mozart's *Requiem* with the Bach Society of St. Louis and Handel's *Messiah* with Musica Sacra in New York; he has also sung with the Nebraska Sinfonia and the Cathedral Choral Society of Washington, D.C. In addition, he has toured with Christopher Hogwood and the Handel & Haydn Society as soloist in Bach's *Missa Brevis*, making debuts at both Avery Fisher Hall (New York) and Orchestral Hall (Chicago). Internationally Mr. Kelly has performed both the Evangelist and tenor arias in Bach's Christmas Oratorio with the Vancouver Chamber Orchestra under the direction of Jon Washburn, and he has toured Spain as tenor soloist in Haydn's *Creation* with Masterworks Chorale. Mr. Kelly's operatic performances have included Count Almaviva in *Il Barbiere di Siviglia*, Camille in *The Merry Widow*, Don Ramiro in *La Cenerentola*, Alfred in *Die Fledermaus*, Pinkerton in *Madama Butterfly*, and Beppe in *I Pagliacci*. He can also be heard on the Nonesuch recording of Moore's *Irish Melodies*. In July 1999 Martin Kelly will perform Mozart's *Requiem* and Haydn's *Theresienmesse* with the Berkshire Choral Festival under the direction of David Flood.





## THE BOSTON UNIVERSITY BALLROOM DANCE CLUB

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### Formation Squad

Dancers: Marcus Musante and Tanya Dennison, Bhak Tanta-Nanta and Amanda Gann, Fortunato Pizzimenti and Agnieszka Gaczynska, Daniel Ortiz and Mary Patine



## THE HARVARD MEDICAL AREA BALLROOM DANCE CLUB

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Dancers: Ram Naidu and Alla Vasertriger, David Chan and Jean Kim, Ajay Lakshmanan and Johanna McKenzie, Vincent Chen and Anna Kaydanov, Thai Q. Vu and Clara Sturges, Don Z. Wang and Remy Shaber

Choreography by Mark Nocera, Studio 665, and Vincent Chen



## THE HARVARD BALLROOM DANCE TEAM

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Dancers: Mark Chan and Amy Wang, Gene Plotkin and Zoya Vydrug-Vlasenko, Gwyneth Card and Lane Shadgett, Eunice Pae and Tzzy Yeh. Not pictured: Shawn Smith and Jane Zhu

Choreography by team members



## THE BRANDEIS UNIVERSITY BALLROOM DANCE CLUB

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Dancers: Nancy Friedlander, Yevgeny Bendersky, Karina Gritsenko, Brendan Gannon, Jennifer Rossato, John Sung, Marjorie Brigaerts. Not pictured: Kevin Quigley, Christian Shelton, Lauren Elson.

Choreography by club members

# B S O V A T I O N S

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**Dr. Hisashi Kaneko**  
President  
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**Charles K. Gifford**  
Chairman and CEO  
BankBoston



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**Esther Silver-Parker**  
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*Boston Pops Scenic Environment*

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### Pops On Display

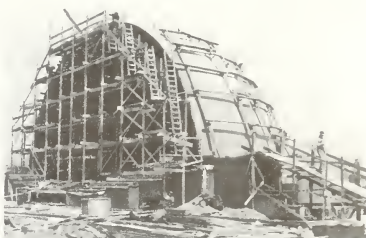


Currently on view in the Cohen Wing display cases are two exhibits of photographs related to different aspects of the Boston Pops and its history. Each showcases the work of primarily one photographer.

During the early 1970s, as an official photographer for "Evening at Pops," Michael Pierce photographed the many stars who appeared on the PBS series with Arthur Fiedler and the orchestra, capturing with his lens the essence of the Boston Pops. This photograph from *Evening at Pops: Photographs by Michael Pierce*

shows a May 1973 performance featuring guest artist Ella Fitzgerald.

"Shells" on the Esplanade: A Photographic Essay examines the history of the structures used for the series of free concerts on the Charles River Esplanade, inaugurated in 1929 by Arthur Fiedler. Highlighting this exhibit is the photography of Martha Burnham Humphrey, a talented artist and photographer, who documented in detail the construction in 1940 of the Hatch Memorial Shell, the granite structure that still serves as the venue for the free Boston Pops Esplanade Concerts.





# BSO 2000

**BSO 2000, the \$130-million campaign now under way – with \$104 million raised to date – will carry the Boston Symphony Orchestra's long-established role as a musical leader and educator into the next century.**

**BSO 2000 offers special opportunities to support the many facets of the BSO's mission, from the sponsorship of guest artist appearances and Youth Concerts to the endowment of subscription concerts and orchestra players' positions.**

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PHOTO BY WALTER H. SCOTT

# In the POPS Spotlight

## Concert of Tuesday, May 18, Given in Memory of Henry Lee Higginson

Philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson founded the Boston Symphony Orchestra in 1881, and the Boston Pops in 1885, thus fulfilling a goal he had formulated prior to the Civil War. Under the direction of Georg Henschel, its first conductor—whom Major Higginson asked to lead the BSO after hearing him conduct at a Harvard Musical Association concert in March 1881—the BSO gave its inaugural concert on October 22, 1881, in the old Boston Music Hall. From that time until the creation of a Board of Trustees in 1918, Major Higginson sustained the orchestra's activities virtually single-handedly. In an address to his "noble orchestra" on April 27, 1914, he described his role: "to run the risk of each year's contracts, and to meet the deficit, which never will fall below \$20,000 yearly, and is often more," in support of the "excellent work by high-grade artists and as good a conductor as exists." Among his closing comments was the observation that the Boston Symphony Orchestra "gives joy and comfort to many people." Thanks to Major Higginson's pioneering vision, and to all who have helped further that vision, it continues to do so today.

## Art in Support of Art

Throughout the 1999 Boston Pops season, as Symphony Hall resounds with music, the Cabot-Cahners Room is filled with works of art, continuing the long-standing tradition of bringing visual pleasure to the concertgoing public and especially the art collectors among them. Sponsored by the Boston Symphony Association of Volunteers, the shows for the current Pops season begin with an exhibition of serigraphs by Ray Warburton, on display through May 31. A graduate of the Harvard School of Design, Mr. Warburton is self-taught in serigraphy. He has been working in this medium for the last thirty years and his serigraphs cover a wide range of subjects where architecture, landscapes, flowers, or people provide the major focus. Many of his pictures are the result of foreign travels to Mexico, South America, and Asia. A continuing interest in his designs has been the play of bright sunlight on the subject matter as well as using the white paper itself to integrate the design with the surrounding border. If you are interested in purchasing any of the works for sale, or would like additional information, please call the Volunteer Office at (617) 638-9391.

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## KEITH LOCKHART

In February 1995 Keith Lockhart was named twentieth Conductor of the Boston Pops Orchestra since its founding in 1885. Now in his fifth Pops season, Mr. Lockhart has conducted more than 250 concerts; made twenty-seven television shows; made his Carnegie Hall debut with the Boston Pops Orchestra; and led eight national tours and his first overseas tour with the Boston Pops Esplanade Orchestra. In 1996 Keith Lockhart and the Boston Pops Orchestra signed a four-year, six-album

exclusive recording contract with RCA Victor. *The Celtic Album* was nominated for a 1999 Grammy Award. This spring they will record a new album of American patriotic music, *A Splash of Pops*, for release on June 29.

Born in Poughkeepsie, New York, in 1959, Keith Lockhart holds degrees from Furman University in Greenville, South Carolina, and Carnegie-Mellon University in Pittsburgh. He held positions in Pittsburgh and Akron before becoming a Conducting Fellow of the Los Angeles Philharmonic Institute in 1989. The following year he moved to Cincinnati as Assistant Conductor of the Cincinnati Symphony Orchestra, later serving as Associate Conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras, while also becoming Music Director of the Cincinnati Chamber Orchestra. In January 1998, Mr. Lockhart was appointed Music Director of the Utah Symphony, effective with the 1998-99 season. He studied piano with John Noel Roberts, Gwendolyn Stevens, and Maria-Regina Seidlhofer of the Vienna Hochschule. His training as a conductor includes study with Istvan Jaray, Otto-Werner Mueller, Harold Farberman, and Werner Torkanowsky.

As a guest artist, Mr. Lockhart has conducted the Chicago Symphony Orchestra, the Los Angeles Philharmonic, the Minnesota Orchestra, the Montreal Symphony, the Toronto Symphony, the Cleveland Orchestra, and the Los Angeles Chamber Orchestra. Notable recent engagements include his first concerts as Music Director of the Utah Symphony; his first major opera production, Douglas Moore's *The Ballad of Baby Doe*, with the Washington (D.C.) Opera; the Cincinnati Chamber Orchestra's New York debut at Town Hall; and guest conducting debuts with the New York Philharmonic, Singapore Symphony, National Arts Center Orchestra, New England Conservatory Orchestra, St. Paul Chamber Orchestra, Dallas Symphony, and Philadelphia Orchestra. Upcoming engagements include debuts with the San Francisco Symphony in summer 1999 and the Houston Symphony in the 1999-2000 season.

### Recordings by Keith Lockhart and the Boston Pops Orchestra

All on RCA Victor:

*American Visions*

*The Celtic Album* [nominated for a Grammy, 1999]

with Eileen Ivers, violin, and Cherish the Ladies

*Holiday Pops*

*Runnin' Wild: The Boston Pops Play Glenn Miller*

with John Pizzarelli and the King's Singers

*A Splash of Pops* [to be released June 29, 1999]

With his appointment to the position of Boston Pops Conductor, Keith Lockhart succeeded John Williams, who held that position from 1980 to 1993. Mr. Lockhart holds both the Julian and Eunice Cohen Boston Pops Conductor's Chair and the Germeshausen Family Boston Symphony Youth Concerts Conductor's Chair. In addition, he serves as a "godparent" for the John D. Philbrick Elementary School in Roslindale as part of the Boston Music Education Collaborative. Mr. Lockhart holds honorary doctorates from the Boston Conservatory, awarded in 1996, and Northeastern University, awarded in June 1998.





## JOHN WILLIAMS

In January 1980 John Williams was named nineteenth Conductor of the Boston Pops Orchestra since its founding in 1885. He assumed the title of Boston Pops Laureate Conductor following his retirement in December 1993 and currently holds the title of Artist-in-Residence at Tanglewood. Born in New York, Mr. Williams attended UCLA, studied composition privately with Mario Castelnuovo-Tedesco, and attended the Juilliard School, where he studied piano with Madame Rosina

Lhevinne. He worked as a jazz pianist before beginning his career in the film studios, where he worked with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmy awards for his work.

John Williams has composed the music and served as music director for more than eighty films, including *Stepmom*, *Saving Private Ryan*, *Amistad*, *The Lost World*, *Rosewood*, *Sleepers*, *Nixon*, *Sabrina*, *Schindler's List*, *Jurassic Park*, *Home Alone 2*, *Far and Away*, *JFK*, *Hook*, *Home Alone*, *Presumed Innocent*, *Born on the Fourth of July*, the three *Indiana Jones* films, *The Accidental Tourist*, *Empire of the Sun*, *The Witches of Eastwick*, *E.T. (the Extra-Terrestrial)*, *Superman*, *Close Encounters of the Third Kind*, the *Star Wars* trilogy, *Jaws*, and *Goodbye, Mr. Chips*. He has received thirty-seven Academy Award nominations, most recently for *Saving Private Ryan*, and has been awarded five Oscars, one British Academy Award, seventeen Grammys, three Golden Globes, as well as several gold and platinum records. His score for the film *Schindler's List* earned him both an Oscar and a Grammy. His most recent film score is for George Lucas's *Star Wars Episode 1: The Phantom Menace*. In addition to his film music, Mr. Williams has written many concert pieces, including two symphonies, and concertos for bassoon, cello, flute, violin, clarinet, tuba, and trumpet. In addition, Mr. Williams composed the NBC News theme "The Mission," "Liberty Fanfare," composed for the rededication of the Statue of Liberty, and themes for the 1984, 1988, and 1996 Summer Olympic games. In April the Boston Symphony gave the world premiere performance of *for Seiji!*, which Mr. Williams composed in honor of Seiji Ozawa's 25th anniversary with the BSO.

Many of Mr. Williams's film scores have been released as recordings; the soundtrack album to *Star Wars*, one of the most successful non-pop albums in recording history, has sold more than four million copies. He has led a highly acclaimed series of albums with the Boston Pops Orchestra.

### Selected Recordings by John Williams and the Boston Pops Orchestra

On Sony Classical:

*Joy to the World*

featuring Robin Williams, narrator

*Music of the Night*

*The Spielberg/Williams Collaboration*

*Summon the Heroes*

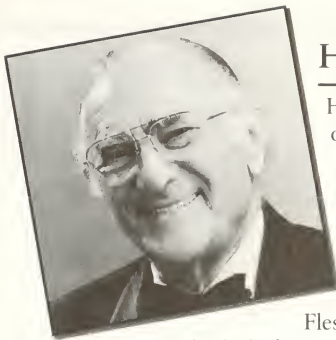
On Philips:

*By Request*

*Pops Out of This World*

*The Very Best of the Boston Pops*

Mr. Williams has led the Boston Pops Orchestra and the Boston Pops Esplanade Orchestra on several tours. He has led the Boston Symphony Orchestra at Tanglewood and led subscription concerts for the first time in March 1997 at Symphony Hall. He has appeared as guest conductor with the London Symphony, the Cleveland Orchestra, the Philadelphia Orchestra, the Chicago Symphony, the Pittsburgh Symphony, the Dallas Symphony, the San Francisco Symphony, and the Los Angeles Philharmonic.



## HARRY ELLIS DICKSON

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Harry Ellis Dickson is Associate Conductor Laureate of the Boston Pops, founder and Conductor Laureate of the Boston Symphony Orchestra Youth Concerts, and music director of the Boston Classical Orchestra. He retired in 1987 from the Boston Symphony Orchestra's first violin section. A native of Cambridge, Massachusetts, he graduated from the New England Conservatory of Music and studied violin with Carl

Flesch and Max Rostal as a fellowship student at Berlin's Hochschule für Musik. Later he studied conducting with Pierre Monteux at the Domain School in Maine. He joined the Boston Symphony Orchestra in 1938 under Serge Koussevitzky.

Active as a guest conductor, Mr. Dickson has conducted Pops concerts with many orchestras throughout the United States, Canada, Israel, and Ireland. Highlights of recent seasons include a July 4, 1998, concert with the Maryland Symphony on the historic Antietam battleground in Hagerstown, Maryland; conducting engagements with the San Francisco Symphony, where he led three Pops concerts, including the opening concert of the Pops season in Davies Hall; a 1994 Boston Pops Orchestra concert at Tanglewood marking the centennial of Arthur Fiedler's birth; four highly successful holiday programs with the Ulster Orchestra in Belfast and Londonderry, Ireland; and a Pops concert at the American College of Greece in Athens. In addition, Mr. Dickson conducts many Boston Pops concerts at Symphony Hall, on the Esplanade, and in many other areas of New England. At the 1998 "Salute to Symphony" concert, Mr. Dickson shared the Symphony Hall podium with Seiji Ozawa, Keith Lockhart, and John Williams. A highlight of the concert, which was telecast on WCVB-TV Channel 5, was a tribute to Mr. Dickson's 90th birthday year. He was also honored by other organizations during this milestone year. The Boston Symphony musicians and staff honored him at a Youth Concert and reception on November 13, 1998, his actual birthday.

The distinguished recipient of numerous awards, Mr. Dickson is a Chevalier in the Ordre des Arts et des Lettres of the French government. He has been honored by the National Conference of the Humanities and by Pi Lambda Theta, a national honor and professional association in education. In 1975 the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its Winter Hill Community School, and in 1983 the Boston Public Schools honored him by dedicating the Harry Ellis Dickson Orchestral Suite in the Roland Hayes Division of Music at Madison Park High School. In November 1991 the city of Boston, in collaboration with the Boston Fenway Group and the Boston Redevelopment Authority, dedicated "Harry Ellis Dickson Park" near Symphony Hall. Mr. Dickson holds honorary degrees from many local colleges and universities, and from the American College of Greece.

Renowned as a raconteur, Harry Ellis Dickson has delighted audiences with his personal recollections of many of the world's greatest artists and with his informal and witty anecdotes about life "behind the scenes" at Symphony Hall. He has incorporated many of these recollections into his books, *Gentlemen, More Dolce Please!*, *Arthur Fiedler and the Boston Pops*, and an autobiography entitled *Beating Time, A Musician's Memoir*, published in spring 1995. In addition, he furthered the part-time conducting career of his close friend, the late Danny Kaye, with whom he traveled to many countries of the world as musical mentor. Through the Boston Symphony Orchestra Youth Concerts, which he founded in 1959 and which have been the model for such concerts across the country, Mr. Dickson has built bridges between the stage of Symphony Hall and the wider world.



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# A BRIEF HISTORY OF THE BOSTON POPS

The price of the beer, the *Boston Transcript* complained, was too high—ten cents a glass. A ticket went for a quarter. “The Programme for these Concerts,” the Boston Symphony assured its public, “will be made up largely of light music of the best class...” So on Saturday evening, July 11, 1885, a large and fashionable crowd showed up at the old Boston Music Hall for the first-ever Music Hall Promenade Concert. The founder of the Boston Symphony Orchestra, Henry Lee Higginson, had proposed this new series in the hope of re-creating the ambience of summer evenings in the concert gardens in Vienna, where he had been a music student. (He also wanted to provide summer employment for the members of the Boston Symphony, who at that point had to search for other work six months out of the year.) Certainly the strait-laced Boston public understood that it was being offered the chance to relax in a fantasy of European pleasures—though nothing so daring as the model of a Parisian café-concert might have suggested.

In fact, the Boston Symphony explicitly promised that the Promenade Concerts would emulate those conducted in Berlin by Benjamin Bilse. The first program, conducted by Adolf Neuendorff, included a novelty number titled *An Evening with Bilse*, which humorously tossed together scraps of Beethoven and Strauss, Wagner, and Weber. Given that everything else on the program was European as well, the audience at the

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- 3 WALTZ—Mon Kere, . . . . . Waldenfeld
- 4 SELECTION—Little Duke, . . . . . Lecocq
- 5 OVERTURE—A Morning, Noon and Evening in Vienna, . . . . . Suppe
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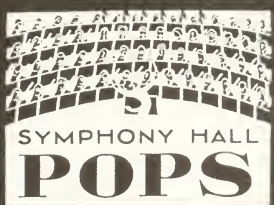
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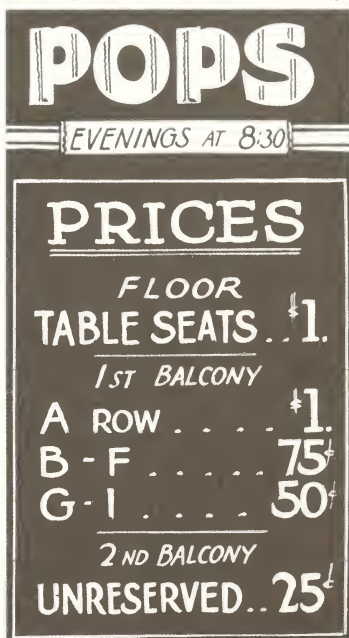
[ 1979 ]

first Promenade Concert could not have imagined that it was launching a peculiarly American tradition. Although the format of the Boston Pops Orchestra's concerts remains strikingly similar to the original—three sections divided by two intermissions, with the evening's heaviest piece sandwiched in the middle—the character of much of the music has changed, as has the event's character as a whole.

How did the change happen? In part, it came about because the audience took so readily to the series. Another reason for the increasing Americanness of Pops was the development of American music itself in the 1890s—a development that both aided the concerts and was aided by them. Pieces by composers such as Victor Herbert turned up more and more frequently on the program; so, too, did the works of the March King, John Philip Sousa, most notably his 1897 composition *The Stars and Stripes Forever!* By 1899, the orchestra had adopted *Stars and Stripes* as the regular

finale for the Promenade Concerts. Finally, there was an eventual change in the leadership of the Promenade Concerts—which in 1900 officially became known as the Pops. The early conductors were of European background, beginning with Adolf Neuendorff and also including Timothée Adamowski, Max Zach, and Gustav Strube.

This European line came to an end with the tenure of the Italian composer and pianist Alfred Casella in 1927-29. Although he programmed popular pieces such as Gershwin's brand-new *An American in Paris*, he also performed entire symphonies by Beethoven and even works by contemporary avant-garde composers such as Arthur Honegger. The public complained loudly enough that the BSO's management declined to renew Casella's contract. Instead, the BSO again turned to one of its own, a 35-year-old violist who had been playing with the orchestra since 1915. His name was Arthur Fiedler, and he would not only lead the Boston Pops for the next fifty years but would complete its transformation. By the time of his death in 1979, the Boston Pops would be a national institution in America, a musical ambassador abroad, and the most-recorded orchestra in the world.



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Born in Boston and trained in Germany, Fiedler first led the Pops in Symphony Hall as a replacement during the 1926 season, following the resignation of conductor Agide Jacchia. By then, Fiedler already had demonstrated his ambition by forming the Fiedler Sinfonietta, a chamber orchestra composed of Boston Symphony members. After the success of his first Pops concert, Fiedler asked to be named the permanent conductor—an appointment that instead went to Alfred Casella. Undaunted, Fiedler decided to organize and conduct his own five-week series of popular concerts. He would even go the Boston Symphony one better by performing the concerts outdoors and for free. On July 4, 1929, Fiedler inaugurated a series that continues to this day, now under the Boston Symphony's auspices: the Esplanade Concerts, which are held on the east bank of the Charles River. The response was ecstatic. After Casella's departure, the BSO offered Fiedler a three-year contract,



*Arthur Fiedler joins percussionists Frank Epstein and Charles Smith in a performance of Leroy Anderson's "The Typewriter."*

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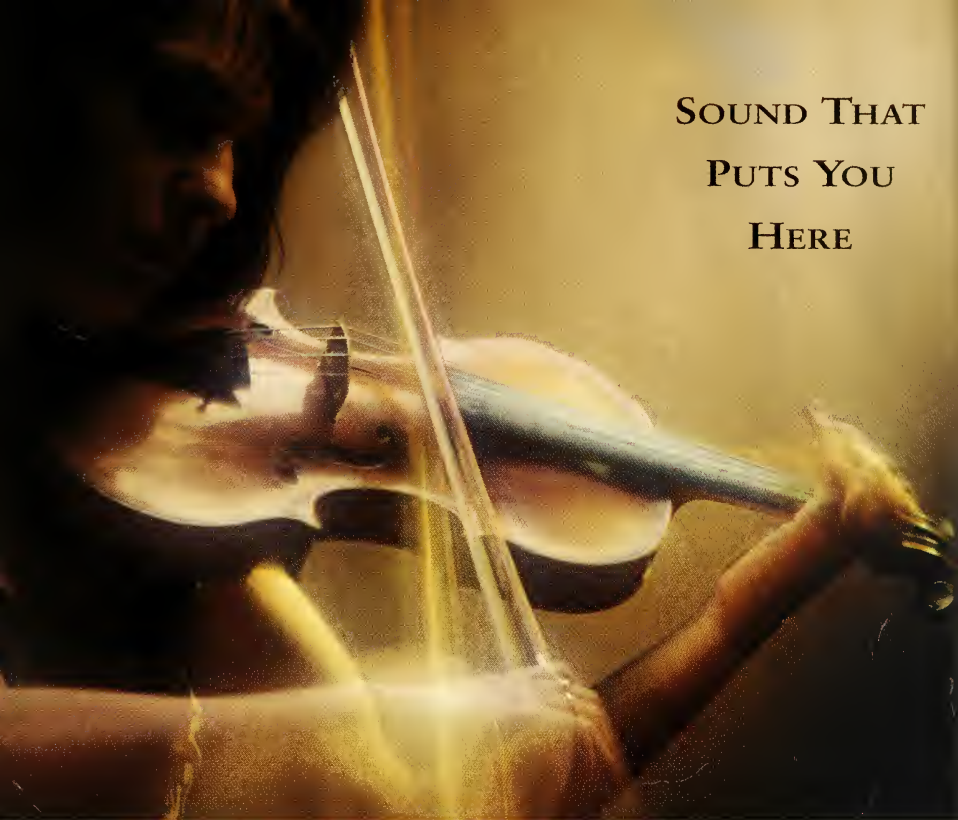
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to begin with the 1930 Pops season. For the first time in what was already a 45-year history, the concerts would be led by an American-born conductor.

In addition to moving the Boston Pops repertoire beyond its origins in European light classical music, Fiedler also moved the orchestra into another field of popular culture: recordings. In a three-day marathon, from July 1 through July 3, 1935, Fiedler led the Boston Pops in its first recordings, for the RCA Victor label. Among the forty compositions recorded on those days was a tune by Jacob Gade, “Jalousie,” which Fiedler had recently plucked out of a sheet-music bin for fifteen cents. “Jalousie” became the first Victor record—and also the first orchestral record—to sell more than a million copies. In one stroke, Fiedler had reached an unprecedentedly large audience while literally establishing an identity for his ensemble. Until those recording sessions, the musicians had been known simply as “the orchestra of the Pops concerts.” It was not until RCA Victor needed a name for the label that a “Boston Pops Orchestra” was born.

Over the ensuing years, Fiedler maintained the fame of the Boston Pops Orchestra by showcasing the work of American composers and arrangers, by featuring young American soloists, and by making astute use of the media. Local radio broadcasts of the Boston Pops concerts began in 1952; Boston Pops radio broadcasts were nationally syndicated each week from 1962 to 1992. The national public television program “Evening at Pops” was launched in 1969, as a joint production of WGBH-TV in Boston and the Boston Symphony Orchestra. “Evening at Pops” kept the conductor and his ensemble before an immense worldwide audience. The Pops’ special bicentennial program on the Esplanade on July 4, 1976, drew the biggest audience in the history of orchestral concerts, with more than 400,000 people in attendance. After Arthur Fiedler’s death on July 10, 1979, his longtime associate conductor, Harry Ellis Dickson, took over the interim leadership of the orchestra, along with a number of guest conductors. Meanwhile, the management of the Boston Symphony undertook the seemingly impossible task of finding a successor to Arthur Fiedler.

By the time John Williams was appointed Conductor of the Boston Pops Orchestra in January 1980, he was the best-known composer for film in the world. Williams also had an enviable classical training; he had worked as a jazz pianist in New York; and he had arranged albums for several popular artists. At the time of his appointment, he had not yet had much public experience as a conductor; but he brought to the podium the background, talent, and celebrity to succeed at a daunting assignment. Williams both broadened and updated the Boston Pops repertoire, writing and commissioning many new compositions while also introducing arrangements of recent pieces of popular music—such as film scores—that would be suitable for orchestral performance. He maintained the popularity of the “Evening at Pops” broadcasts; he toured ex-




*Special guest C-3PO greets John Williams during a “Star Wars”-themed concert in 1980.*

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tensively with the Boston Pops; and he led a series of best-selling recordings for the Philips and Sony Classical labels.

At Christmas 1991, John Williams announced that he would step down as Conductor of the Boston Pops at the end of 1993 and at that time he assumed the title of Laureate Conductor. He also agreed to serve as Music Adviser while the Boston Symphony again took on a seemingly impossible task—finding someone to follow him. The appointment as twentieth Conductor of the Boston Pops Orchestra—and the third Conductor since Arthur Fiedler took over in 1930—fell to Keith Lockhart. Born in 1959, he was 35 years old when the choice was made—the same age as Arthur Fiedler at the time of his appointment. During his first four seasons, Mr. Lockhart has conducted more than 250 concerts, made twenty-seven television shows, led eight tours with the Boston Pops Esplanade Orchestra, and recorded four albums. One of those recordings, “The Celtic Album,” made history in 1999 by becoming the first Boston Pops Orchestra recording nominated for a Grammy. The nomination came in the newly established category of “Best Classical Crossover Album.”



*Keith Lockhart tests his swing during a Boston Pops performance of Sousa's "National Game" March at Tanglewood in 1998.*

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## Leading the Pops Through the Years—the 1880s

by Steven Ledbetter

In the 114 years since the first “Promenade Concerts” took place in the old Boston Music Hall, where the Boston Symphony had its first (rented) quarters, it has always been the case that the conductors of the Pops concerts were different from the conductors of the Symphony concerts, even though they stood in front of the same body of musicians and played in the same space to many of the same audience members. It has never been the case that the regular Symphony conductor would also lead the Pops concerts. But then, in the “old days,” before the establishment of summer festivals, it was customary for the BSO conductor (who until 1918 was always German or Austrian) to take the first ship back to Europe at the end of the Symphony season. There he would enjoy several months of vacation, with time to plan for the new season, study scores, and check out what had been happening on the European musical scene during the previ-

ous year. So inevitably, the summertime concerts were taken over by others.

Some of the BSO’s conductors—certainly Serge Koussevitzky was one of these—even considered the Pops to be inferior, beneath their dignity. Each time he led the first BSO rehearsal after a Pops season, Koussevitzky would make some cutting remark about how playing more popular music had caused the orchestra to deteriorate in quality, though this was surely only a reflection of his particular prejudice.

Undoubtedly one of the first purposes of the Pops was to improve the musicians’ playing by keeping the ensemble together all year, rather than letting them disperse individually to various summer jobs where the performance standard was certain to be lower. This was one of founder Henry Lee Higginson’s great innovations, and it made the Boston Symphony/Boston Pops combination not just the world’s first full-time symphony orchestra, but one whose members—again in accord with Higginson’s intent—could anticipate year-round employment.

Higginson was completely sold on the quality of German musicians. Never in the thirty-seven years that he was the main supporter of the Boston Symphony and the final arbiter of all decisions did it occur to him to hire an American as music director. So naturally his first choice for Pops conductor was a German, but one who had already settled in this country and developed his



Adolf Neuendorff, first Boston Pops Conductor

own reputation here. Born in Hamburg in 1843, Adolf Neuendorff came to America in 1854 and studied music here (a rare turnabout of the normal pattern at that time), becoming a violinist and pianist. He conducted German opera in Milwaukee, a center of German immigration and music, and in New York, where he led the American premieres of Wagner’s *Lohengrin* and *Die*

*Walküre* while serving as the regular conductor of a German-language theater. Neuendorff came to Boston in 1884 and was quickly chosen as first director of the Promenade Concerts. He led all the concerts in 1885, 1887, and 1889, and shared conducting responsibilities in 1888.

Most of the remaining early conductors—up until about the First World War—were members of the Boston Symphony Orchestra (and it is still the case today that a number of orchestra members appear as guest conductors). Some had only a brief tenure, like John C. Mullaly, who conducted in 1886; he was a BSO violinist and violist on and off for a total of eighteen seasons between 1884 and 1925.

Franz Kneisel, who shared the 1888 season with Neuendorff, was the Boston Symphony's concertmaster for twenty years and the founder of the first major string quartet in America, the Kneisel Quartet, made up of BSO members and supported in its early years by Higginson. Kneisel's extensive teaching activities, along with his pioneering chamber music work, no doubt prevented him from continuing in any extended way with the Pops concerts.

There were no Pops concerts in 1890, for the simple but devastating reason that the BSO manager, Charles A. Ellis, had neglected to apply in time for a liquor license! Neither the presenters nor (presumably) the Music Hall audience could imagine such concerts without the availability of beer and wine, so the decision was made to cancel the season. Little did they guess that, three decades hence, the orchestra would be forced, by virtue of the Volstead Act, which made Prohibition the law of the land, to perform for more than a decade with nothing more potent than "near-beer" and Pops punch. But the audiences still came!



*Franz Kneisel, Pops Conductor and BSO concertmaster*

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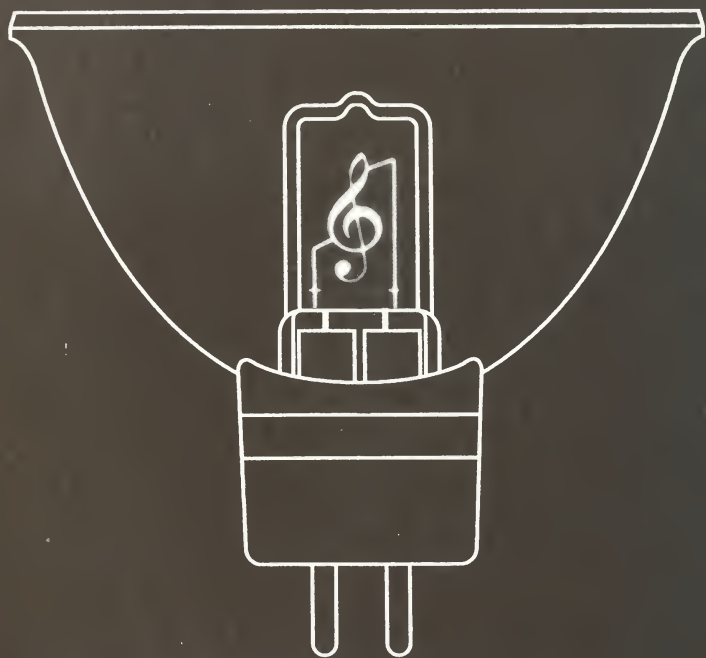
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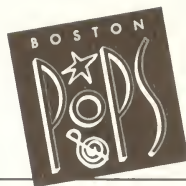
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Bagley

Overture to *State Fair*

Rodgers-Ramin

Boogie Woogie Bugle Boy

Raye/Prince-Hayman

America

Simon-Morley

America the Beautiful

Ward/Bates-Courage

MARY WESTBROOK-GEHA, mezzo-soprano

TANGLEWOOD FESTIVAL CHORUS

## INTERMISSION

This Land Is Your Land

Guthrie-Reisman

*Happy 100th Birthday, Duke!*

Caravan

Ellington/Tizol-Hayman

Mood Indigo

Ellington/Mills/Bigard-Hayman

It Don't Mean a Thing (If It Ain't Got That Swing)

Ellington-Nestico

Lift Every Voice and Sing

Johnson/Johnson-Floyd

TANGLEWOOD FESTIVAL CHORUS, John Oliver, conductor

BOSTON POPS GOSPEL CHOIR, Charles Floyd, conductor

MEMBERS OF THE BOSTON GAY MEN'S CHORUS,

Reuben M. Reynolds III, music director

With Voices Raised (see page 37)

Flaherty/Ahrens-Brohn

JASON DANIELEY, tenor, MARIA LOWRY and

JOHN DOUGLAS THOMPSON, speakers,

TANGLEWOOD FESTIVAL CHORUS, BOSTON POPS

GOSPEL CHOIR, MEMBERS OF THE BOSTON GAY MEN'S CHORUS

This concert is given in memory of Major Henry Lee Higginson

by his great-granddaughter, Cecile Higginson Murphy.

Special thanks to the Middlesex County Volunteers Fifes & Drums

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Baldwin Piano

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Among Those Present: Tufts Dental Class 2001; Atlantic Union College-Senior Class; St. Joseph Parish; The Newcomers Club of Chatham; Shields Health Care Group; New England Sights; Millipore Corporation; H. Raymond Chandler; First Lutheran Church, Malden; Friends of the Richards Library; Humanities International; Perkiomen Tours & Travel; Halifax Grammar School; Rotary Club of Newton; G&J USA Publishing.



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THE BOSTON POPS ORCHESTRA  
KEITH LOCKHART, *Conductor*



Tuesday and Wednesday, May 18 and 19, 1999, at 8

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Please note the correct spelling of speaker Marya Lowry's name (*With Voices Raised*). Her biography is below.

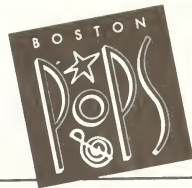
Marya Lowry has performed extensively in New York, Boston, and regional theatres around the country. Her Boston-area appearances include *Man and Superman* at American Repertory Theatre, Gertrude in *Hamlet* and Heather Espy in *Racing Demon* at Merimack Repertory Theatre, and the Tutor in Benda's *Medea* with Claire Bloom for the Handel & Haydn Society, in addition to performances at the Hasty Pudding and Nora Theatre in Cambridge and New Rep. Her regional credits include Emilia in *Othello* for the New Jersey Shakespeare Festival and Birdie in *The Little Foxes* at the Barter Theatre. In a more experimental vein, for the Roy Hart International Centre for the Arts in France, she collaborated on *The Oresteia Project* (Cassandra), performed her solo piece, *Three Things...*, based on the poetry of Anna Akhmatova, and served as voice and text coach for *The European Bacchae*—a joint project among theatre companies in France, Denmark, and Sweden. Ms. Lowry is engaged in research of the "extended" voice in performance and has performed original works locally at Mobius and the Boston Center for the Arts. She is an Artist-in-Residence for Brandeis University's Professional Actor Training program.

Week 3



**THE BOSTON POPS ORCHESTRA**  
**KEITH LOCKHART, Conductor**

Wednesday evening, May 19, 1999, at 8



The Star-Spangled Banner  
TANGLEWOOD FESTIVAL CHORUS, John Oliver, conductor  
Liberty Fanfare  
1812 Overture

Smith/Key-Bennett

Williams

Tchaikovsky

INTERMISSION

National Emblem March  
Overture to *State Fair*  
Boogie Woogie Bugle Boy  
America  
America the Beautiful  
MARY WESTBROOK-GEHA, mezzo-soprano  
TANGLEWOOD FESTIVAL CHORUS

Bagley

Rodgers-Ramin

Raye/Prince-Hayman

Simon-Morley

Ward/Bates-Courage

INTERMISSION

This Land Is Your Land

Guthrie-Reisman

*Happy 100th Birthday, Duke!*

Caravan

Ellington/Tizol-Hayman

Mood Indigo

Ellington/Mills/Bigard-Hayman

It Don't Mean a Thing (If It Ain't Got That Swing)

Ellington-Nestico

Lift Every Voice and Sing

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TANGLEWOOD FESTIVAL CHORUS, John Oliver, conductor

BOSTON POPS GOSPEL CHOIR, Charles Floyd, conductor

MEMBERS OF THE BOSTON GAY MEN'S CHORUS,

Reuben M. Reynolds III, music director

With Voices Raised (see page 37)

Flaherty/Ahrens-Brohn

JASON DANIELEY, tenor, MARIA LOWRY and

JOHN DOUGLAS THOMPSON, speakers,

TANGLEWOOD FESTIVAL CHORUS, BOSTON POPS

GOSPEL CHOIR, MEMBERS OF THE BOSTON GAY MEN'S CHORUS

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Among Those Present: Ford Hall Forum; Serson Laboratories; Pathway Tours; Faith Lutheran Church, Quincy, Mass.; Society for Academic Emergency Medicine; A.Y.A. Fitchburg YMCA; Aero Club of New England; Dedham Rotary Club; Trinity Episcopal Church of Melrose; Senior Neighbors of Watertown; Dorchester Board of Trade; Braintree Athletic Club Seniors; St. Theresa's Women's Club; Kiwanis Club of Plymouth; Wilson Bus Lines; Saddle River Travel; Boston Symphony Association of Volunteers; First Baptist Church, Spartanburg, South Carolina; Herb Chambers Companies; North Hill; State Street Bank.

Week 3





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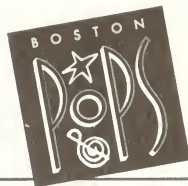
**Fallon Hines & O'Connor**

A Trammell Crow Company

**THE BOSTON POPS ORCHESTRA**

**KEITH LOCKHART**, *Conductor*

Thursday evening, May 20, 1999, at 8



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TUFTS UNIVERSITY NIGHT AT POPS

Galop from *Moscow, Cheremushky*

Shostakovich

Excerpts from *Romeo and Juliet*

Berlioz

Romeo Alone—Great Festivities in Capulet's Palace

1812 Overture

Tchaikovsky

INTERMISSION

Excerpts from *A Midsummer Night's Dream*

Mendelssohn

March—Scherzo

Double Concerto in F for piano, violin, and strings, Hob. XVIII:6

Haydn

Allegro moderato

Largo

Presto

TATIANA YAMPOLSKY

TAMARA SMIRNOVA

INTERMISSION

Dear Alma Mater

Lewis

Tuftonia's Day

Hayes

Mambo from *West Side Story*

Bernstein-Ramin

Overture to *State Fair*

Rodgers-Ramin

America

Simon-Morley

When the Saints Go Marching In

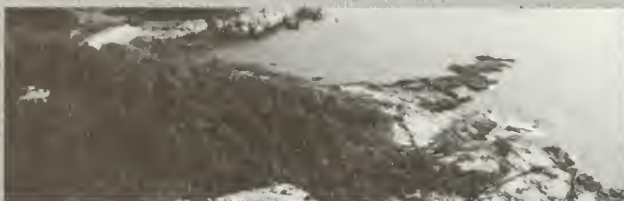
arr. May

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Baldwin Piano

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**\$1,175,000**

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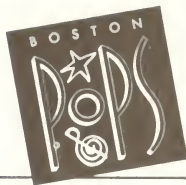
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# THE BOSTON POPS ORCHESTRA

**KEITH LOCKHART**, *Conductor*

Friday evening, May 21, 1999, at 8



## BOSTON COLLEGE ALUMNI ASSOCIATION NIGHT AT POPS

Galop from <i>Moscow, Cheremushky</i>	Shostakovich
Part II, Scene 1, from <i>Romeo and Juliet</i>	Berlioz
1812 Overture	Tchaikovsky

### INTERMISSION

Excerpts from <i>A Midsummer Night's Dream</i>	Mendelssohn
March—Scherzo	
Double Concerto in F for piano, violin, and strings, Hob. XVIII:6	Haydn
Allegro moderato	
Largo	
Presto	

TATIANA YAMPOLSKY

TAMARA SMIRNOVA

### INTERMISSION

Hail Alma Mater	Hurley-Bodge
For Boston, For Boston	Hurley-Bockholt
Mambo from <i>West Side Story</i>	Bernstein
Overture to <i>State Fair</i>	Rodgers-Ramin
America	Simon-Morley
When the Saints Go Marching In	arr. May

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.  
Baldwin Piano

Special thanks to American Airlines, The Four Seasons Hotel, Fifth Avenue Limousine, and Giorgio Armani.

The Boston Pops New Music Program is principally funded through the generosity of the Chiles Foundation of Portland, Oregon, and Fidelity Investments.



**“QUANDO M'EN VO'” (MUSETTA'S WALTZ-SONG) from *LA BOHÈME***

*Giacomo Puccini (1858-1924)*

First performed in 1897, Puccini's *La bohème* went on to become one of the world's most popular operas. The plot involves a group of penniless young artists in Paris, focusing particularly on the tragic love affair between the poet Rodolfo and the seamstress Mimi, who is dying of tuberculosis. Musetta is a high-strung singer who shows her true compassionate nature in the opera's final act, during the final stages of Mimi's illness. Earlier on, at an outdoor café where the young bohemians have gathered to celebrate Christmas, Musetta—who is on the outs with her lover, the painter Marcello—arrives with the rich state councillor Alcindoro. But having spotted Marcello, she instantly determines to make him jealous by teasing him, at the same time scandalizing Alcindoro with her brazen display. Musetta's famous waltz-song perfectly suits her double purpose.

When I walk by myself on the street, people stop to look and admire my beauty, inspecting me from head to toe. Then I relish the subtle desire in their eyes, when, from my obvious attractions, they can imagine what is unseen. I delight in this rush of desire that surrounds me. And you who know, who remember, and suffer—how can you escape? I know it: you won't admit your anguish, but it's killing you!

**“O MIO BABBINO CARO” from *GIANNI SCHICCHI***

*Giacomo Puccini*

In Puccini's one-act comic opera *Gianni Schicchi* (1918), the family of the newly deceased Buoso Donati is horrified to learn that Donati has left his entire fortune to the local monastery. To right the situation, Donati's nephew Rinuccio enlists the aid of Gianni Schicchi, whose daughter Lauretta he hopes to marry, which he can only do if his financial situation is remedied. (Since Donati's death has not yet been reported to the authorities, Schicchi's scheme will involve impersonating the deceased and dictating a new will from his sickbed.) Schicchi at first refuses to help, but in the aria “O mio babbino caro”—one of Puccini's most beloved arias for soprano—Lauretta successfully pleads with him to do so: if she cannot marry Rinuccio, she will have no reason to live.

Oh, dear Papa, I love him, he's so handsome; I want to go to Porta Rossa to buy the ring! Yes, I want to go there. And if I could not love him, I would go to the Ponte Vecchio and throw myself into the Arno! I'm pining; I'm tortured! God, I could die! Papa, have pity, have pity!

**“AH! JE RIS...” (JEWEL SONG) from *FAUST***

*Charles Gounod (1818-1893)*

In Gounod's opera *Faust* (1859)—once so popular that it was chosen to open the Metropolitan Opera's inaugural season in 1883—the aged philosopher Faust has sold his soul to the devil Mephistopheles in exchange for restored youth and the experience of living life to the fullest. Mephistopheles conjures an image of the beautiful young Marguerite, with whom Faust falls in love, and whom Mephistopheles will now help him seduce. As part of that plan, Mephistopheles leaves a casket of jewels in Marguerite's garden for her to chance upon. Marguerite begins to adorn herself with the jewels and admires herself in a mirror (found conveniently in the same casket). The decorative elements of her so-called “Jewel Song” reflect both her state of mind and the glittering splendor of the jewels themselves.

Ah! I laugh to see myself looking so pretty in this mirror! Is it you, Marguerite? Answer, answer quickly! No, it's not you: that is no longer your face, it is the daughter of a king one salutes in passing. Ah, if only *he* were here, to see me like this! He would think me as beautiful as a young mademoiselle!

Let's complete this transformation: I still haven't tried on the bracelet and the necklace. Goodness! It's as if a hand were pressing on my arm. Ah! I laugh...

—Marc Mandel

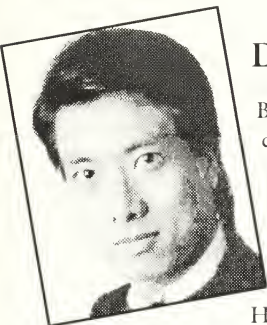
## THE BOSTON POPS ORCHESTRA

KEITH LOCKHART, *Conductor*

Saturday, May 22, and Monday, May 24, at 8



Please note that Greer Grimsley is unable to join us for these Boston Pops concerts. We are fortunate that bass-baritone Ding Gao is able to appear here on short notice, making his Boston Pops debut in "Brush Up Your Shakespeare."



### DING GAO

Bass-baritone Ding Gao's current season includes Bonze in Puccini's *Madama Butterfly* with Houston Grand Opera, Verdi's *Requiem* with the Washington Oratorio Society, Don Basilio in Rossini's *The Barber of Seville* with the Washington International Opera, as well as Escamillo in Bizet's *Carmen* and Monterone in Verdi's *Rigoletto* with the New York City Opera. In 1999/2000 he will sing a gala opera concert in

Hong Kong, perform Rossini's *Stabat Mater* with the Monmouth Civic Chorus, and make his Seattle Opera debut as Nilakantha in Delibes' *Lakmé*.

Highlights of the 1997-98 season included engagements with New York City Opera as Escamillo in *Carmen* and Colline in Puccini's *La bohème* on the NYCO tour, with the Austin Lyric Opera as the Speaker in Mozart's *The Magic Flute*, and with the Sarasota Opera as Silva in Verdi's *Ernani*. Mr. Gao has sung Monterone with both Michigan Opera Theater and New York City Opera, and Timur in Puccini's *Turandot* with Italy's Teatro Lirico D'Europa. He has also appeared with the Edmonton and Manitoba operas, Connecticut Grand Opera, the Opera Company of El Paso, Washington International Opera, the Minnesota Orchestra, the Florida Philharmonic, the Yale Symphony, the Greenwich (Connecticut) Symphony, the Shanghai Symphony Orchestra, the Hartford Chorale, and the El Paso Chorale. Ding Gao made his New York City Opera debut in the 1994-95 season, singing Colline in *La bohème*, Angelotti in Puccini's *Tosca*, and the Speaker in *The Magic Flute*. In 1995, he was a winner of the Sullivan Foundation Competition and first-prize winner in the Fourth Altamura/Enrico Caruso International Voice Competition. He holds a Performance Certificate from Yale University, where he portrayed Lord Sidney in the first United States original language production of Rossini's *Il Viaggio a Reims* and sang Verdi's *Requiem* with the Yale Philharmonic Orchestra conducted by Eleazar de Carvalho. A United States resident, Ding Gao lives in New York City. These are his first performances with the Boston Pops Orchestra.

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Baldwin Piano

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# THE BOSTON POPS ORCHESTRA

**KEITH LOCKHART**, *Conductor*

Saturday evening, May 22, 1999, at 8



## BOSTON UNIVERSITY NIGHT AT POPS

Comedy Tonight, from *A Funny Thing  
Happened on the Way to the Forum*

Sondheim-Sebesky

*Carousel* Waltz

Sondheim-Sebesky

Quando m'en vo, from *La bohème*

Puccini

O mio babbino caro, from *Gianni Schicchi*

Puccini

Jewel Song, from *Faust*

Gounod

KELLY KADUCE, soprano

## INTERMISSION

### *Brush Up Your Shakespeare* [in two acts]

featuring

SHAKESPEARE AND COMPANY, Tina Packer, artistic director  
with special guest host CLAIRE BLOOM

MICHAEL HAMMOND as Henry V,  
Quince, and Iago\*

JONATHAN EPSTEIN as Bottom,  
Macbeth, and Berlioz\*

TONY SIMOTES as Puck

JOHN DOUGLAS THOMPSON as  
Othello and Oberon\*

CORINNA MAY as Lady Macbeth and  
Titania\*

TED HEWLETT as Tybalt\*

HENRY CLARKE as Romeo and Flute\*

LUCIA BRAWLEY as Juliet and Ophelia\*

MICHAEL TOOMEY as Mercutio\*

\*also ensemble

MARA BONDE, soprano, as Maria and soloist in *A Midsummer Night's Dream*

JASON DANIELEY, tenor, as Tony

SCOTT FLAHERTY, tenor, as Othello

GREER GRIMSLEY, bass-baritone, as Iago

WOMEN OF THE TANGLEWOOD FESTIVAL CHORUS, John Oliver, conductor

PALS (Performing Artists at Lincoln School), Johanna Hill Simpson, artistic director

Musical excerpts from Cole Porter's *Kiss Me, Kate*, Tchaikovsky's *Romeo and Juliet*,  
*Fantasy-Overture*, Patrick Doyle's scores to the recent films *Henry V* and *Much Ado  
About Nothing*, Bernstein's *West Side Story*, Verdi's *Macbeth* and *Othello*, Berlioz's  
*Romeo and Juliet* and "The Death of Ophelia," and Mendelssohn's incidental music  
to *A Midsummer Night's Dream*.

Dramatic excerpts from *A Midsummer Night's Dream*, *Macbeth*, *Othello*, *Hamlet*,  
*Romeo and Juliet*, *Henry V*, and *Much Ado About Nothing*.

Choreography: Susan Dibble • Fight choreography: Tony Simotes • Assistant to Tina  
Packer: Tori Rhoades • Costume design: Arthur Oliver • Lighting: Russ Costa, Chas Norton  
*B.U. song lyrics appear on page 41.*

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**THE BOSTON POPS  
ESPLANADE  
ORCHESTRA**

**KEITH LOCKHART**  
*Conductor*

*Julian and Eunice Cohen  
Boston Pops Conductor's Chair,  
fully funded in perpetuity*

**First Violins**

Joseph Scheer  
Michael Rosenbloom  
Kristina Nilsson  
Gregory Vitale  
Sandra Kott  
Maynard Goldman  
John Harrison  
Dianne Pettipaw  
Cynthia Cummings  
Gerald Mordis  
James Orent  
Paul MacDowell  
Melissa Howe  
Stacey Alden  
Liana Zaretsky

**Second Violins**

Clayton Hoener  
Jennifer Elowitch  
Susan Shipley  
Sarah Roth  
Colin Davis  
Pattison Story  
Julie Leven  
Karma Tomm  
Kay Knudsen  
Rebecca Katsenes  
Danielle Maddon

**Violas**

Kenneth Stalberg  
Jean Haig

Anne Black  
Emily Bruell  
Donna Jerome  
David Feltner  
Barbara Wright  
Lisa Suslowicz

**Cellos**

Ronald Lowry  
William Rounds  
George Seaman  
Theresa Borsodi  
Andrew Mark  
Toni Rapier  
Kevin Crudder  
Mark Simcox

**Basses**

Robert Caplin  
Barry Boettger  
Joseph Holt  
Gregory Koeller  
Elizabeth Foulser  
Prentice Pilot  
Mark Henry

**Flutes**

Marianne Gedigian  
Ann Bobo

**Piccolo**

Iva Milch

**Oboes**

Laura Ahlbeck  
Frank Charnley

**English Horn**

Barbara LaFitte

**Clarinets**

Ian Greitzer  
Aline Benoit

**Bass Clarinet**

Edward Avedisian

**Bassoons**

Ronald Haroutunian  
Donald Bravo

**Contrabassoon**

Ruth Waterhouse

**Horns**

Kevin Owen  
Richard Menaul  
Nona Gainsforth  
Thomas Haunton  
Richard Greenfield

**Trumpets**

Bruce Hall  
Gregory Whitaker  
Dennis Alves  
Steven Emery

**Trombones**

Darren Acosta  
James Nova  
Mark Cantrell

**Tuba**

Gary Ofenloch

**Timpani**

Everett Beale

**Percussion**

Fred Buda  
Richard Flanagan  
Neil Grover  
Patrick Hollenbeck

**Harp**

Susan Robinson

**Piano**

Bob Winter

**Librarians**

Marshall Burlingame  
William Shisler  
John Perkel

**Personnel Managers**

Lynn G. Larsen  
Bruce M. Creditor

# THE BOSTON POPS ESPLANADE ORCHESTRA

KEITH LOCKHART, *Conductor*

Sunday evening, May 23, 1999, at 7:30



JOHN WILLIAMS conducting

Entrance of the Guests, from *Tannhäuser*

Wagner

Waltz from *Eugene Onegin*

Tchaikovsky

Meditation from *Thaïs*

Massenet

Joseph Scheer, solo violin

Marche Slav, Opus 36

Tchaikovsky

## INTERMISSION

Overture to *Russlan and Ludmilla*

Glinka

Violin Concerto in E minor

Conus

ARTURO DELMONI

## INTERMISSION

By the Beautiful Sea

Carroll-Williams

A Tribute to Duke Ellington

arr. Burns

Sophisticated Lady—Take the 'A' Train —

Mood Indigo—It Don't Mean a Thing (If It Ain't Got That Swing)

Long Ago and Far Away, from *Cover Girl*

Kern-Courage

### *Those Fabulous Big Bands*

Back Bay Shuffle

McRae-May

One O'Clock Jump

Basie-Nestico

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Baldwin Piano

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Among Those Present: St. John Chrysostom Church; Operation A.B.L.E.; Hale House; Friends of McLean Hospital; Dedham Retired Men's Club; Perkiomen Tours & Travel; Wacky Women Wanderers; Groveland Congregational Church, UCC; Fall River Jewish Friendship Club; Card Tour and Travel; Pathway Tours; Rhode Island Grand Opera; Hamilton House; Temple Beth Abraham; Harvard University 55th AMP Reunion; Tour Trends.

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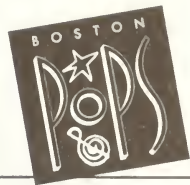


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*Brush Up Your Shakespeare* [in two acts]

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MICHAEL HAMMOND as Henry V,  
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TONY SIMOTES as Puck

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Titania\*

TED HEWLETT as Tybalt\*

HENRY CLARKE as Romeo and Flute\*

LUCIA BRAWLEY as Juliet and Ophelia\*

MICHAEL TOOMEY as Mercutio\*

\*also ensemble

MARA BONDE, soprano, as Maria and soloist in *A Midsummer Night's Dream*

JASON DANIELEY, tenor, as Tony

SCOTT FLAHERTY, tenor, as Othello

GREER GRIMSLEY, bass-baritone, as Iago

WOMEN OF THE TANGLEWOOD FESTIVAL CHORUS, John Oliver, conductor  
PALS (Performing Artists at Lincoln School), Johanna Hill Simpson, artistic director

Musical excerpts from Cole Porter's *Kiss Me, Kate*, Tchaikovsky's *Romeo and Juliet*,  
*Fantasy-Overture*, Patrick Doyle's scores to the recent films *Henry V* and *Much Ado About Nothing*, Bernstein's *West Side Story*, Verdi's *Macbeth* and *Othello*, Berlioz's *Romeo and Juliet* and "The Death of Ophelia," and Mendelssohn's incidental music to *A Midsummer Night's Dream*.

Dramatic excerpts from *A Midsummer Night's Dream*, *Macbeth*, *Othello*, *Hamlet*,  
*Romeo and Juliet*, *Henry V*, and *Much Ado About Nothing*.

Choreography: Susan Dibble • Fight choreography: Tony Simotes • Assistant to Tina Packer: Tori Rhoades • Costume design: Arthur Oliver • Lighting: Russ Costa, Chas Norton

There will be one intermission.

*Welcome to this special television session for "Evening at Pops." Tonight's performance is being taped by WGBH Boston for future broadcast on PBS's "Evening at Pops." Because the segments taped will become part of a television program, it may be necessary to repeat certain sections of the music. Please participate in the way that you would during a regular evening Pops concert. Occasional scenes of the audience may be used.*

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The Boston Pops New Music Program is principally funded through the generosity of the Chiles Foundation of Portland, Oregon, and Fidelity Investments.





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## NOTES ON THE MUSIC

**SPECIAL THANKS.** An interest in new and inspiring musical ideas has been a hallmark of the Boston Pops for more than sixty years. The Pops is grateful to the Chiles Foundation and Fidelity Investments for their generous assistance, which is helping to sustain this tradition by funding the introduction of important new works to the Boston Pops repertory. These include commissions of new works as well as special arrangements of Broadway show tunes, Hollywood film scores, and medleys, such as this year's Tribute to Harry James and Salute to American Jazz (both arranged by Sammy Nestico), a new swing medley arranged by Pat Hollenbeck, and a new Don Sebesky arrangement of "Get Happy."

### WITH VOICES RAISED

*Stephen Flaherty/Lynn Ahrens*

*Lynn Ahrens has provided the following introduction:*

"With Voices Raised" is a new composition for orchestra, mixed chorus, and speakers, with music by Stephen Flaherty and text by Lynn Ahrens. In honor of the last Fourth of July of our century, the creators pay tribute to Americans of several centuries who have raised their voices in the cause of freedom and equal rights. This work has been commissioned by Keith Lockhart and the Boston Pops, and was premiered during the first week of the Pops' 1999 season; it will also be performed at their Fourth of July concert on the Esplanade. Orchestrations are by William David Brohn.

Mr. Flaherty and Ms. Ahrens are winners of the 1998 Tony Award, Outer Critics Circle Award, and Drama Desk Award for their Broadway musical *Ragtime*. Their scores for theater and film have been performed internationally, receiving honors which include London's 1995 Olivier Award, two 1998 Academy Award nominations, and two Grammy nominations. They would like to thank Keith Lockhart and the Boston Pops for giving them this opportunity to raise their voices once again.

### With Voices Raised

*Music by Stephen Flaherty/text by Lynn Ahrens*

With voices raised,  
We honor those  
Whose struggles turned us  
Toward the light,  
Who strove to see a  
Century close  
In human good  
And equal right.

With voices raised  
With voices raised  
With voices raised...

*Text continues on next page...*

*Continued from previous page...*

With voices raised  
Their truth survives  
And echoes down the halls of time.  
In simple words  
And passionate lives,  
Across the years  
Their voices climb.

With voices raised  
With voices raised...  
Raised!

They found the courage to be strong...

"If particular care and attention is not paid to the ladies, we are determined to instigate a rebellion, and will not hold ourselves bound by any laws in which we have no representation or voice."  
*Abigail Adams, 1776*

"Look at me. Look at my arm. I have plowed, I have planted, and I have gathered into barns. And no man could head me. And ain't I a woman?"  
*Sojourner Truth, 1851*

"I have never had a vote, and I have raised hell all over this country! You don't need a vote to raise hell! You need convictions and a voice."  
*Mother Jones, 1914*

"...I wish to introduce today a proposal that has been before Congress for the last forty years and that sooner or later must become part of the basic law of this land—the Equal Rights Amendment."  
*Shirley Chisholm, 1969*

With voices raised...

They fought to live  
Their lives...with pride!

"A leaf for hand in hand;  
You natural persons old and young!  
You on the Mississippi and on all branches and bayous of the Mississippi!  
You friendly boatmen and mechanics! You roughs!  
You twain! And all processions moving along the streets!  
I wish to infuse myself among you till I see it common for you  
to walk hand in hand!"

*Walt Whitman, 1853*

With voices raised  
With voices...

They marched in peace  
And stood as one...  
They marched in peace  
And stood as one...

"Those who profess to favor freedom, and yet deprecate agitation, are men who want crops without plowing up the ground."  
*Frederick Douglass, 1857*

"I am here to demand my rights and to hurl thunderbolts at the man who would dare to cross the threshold of my manhood."  
*Bishop Henry McNeal Turner, 1868*

"We declare our right on this earth to be a human being, to be respected as a human being, to be given the right of a human being in this society, on this earth, in this day, which we intend to bring into existence by any means necessary."  
*Malcolm X, 1964*

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"We are on the move now. Yes, we are on the move and no wave of racism can stop us."  
*Dr. Martin Luther King, 1965*

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With voices raised  
In struggle.  
In courage.  
In praise  
Of the ones who could not be silent.  
Across  
The restless years  
We hear  
Their voices raised,  
Their voices raised!

[Orchestral interlude]

"If we cannot end now our differences, at least we can help make the world safe for diversity. For, in the final analysis, our most common basic link is that we all inhabit this small planet. We all breathe the same air. We all cherish our children's future. And we are all mortal."  
*President John F. Kennedy, 1963*

And in their courage  
We are strong.  
And we will live our lives  
With pride.  
March on, fight on  
Against all wrong.  
And journey  
Side by side  
With voices raised  
To reach the sun  
Let all courageous hearts be praised  
And build on what  
Brave hearts have begun...  
An open door  
To make once more...  
A century,  
A brave new century  
Of voices raised...  
Raised...  
Raised!

## A CENTENNIAL TRIBUTE TO DUKE ELLINGTON

Edward Kennedy Ellington, known from the 1920s simply as "Duke," was born in Washington, D.C., on April 29, 1899, almost exactly 100 years ago. Long before his death—in New York on May 24, 1974—he was universally recognized as the greatest of jazz composers, the man who created one masterpiece of jazz composition after another, at the rate of about one a week during his best period. "Mood Indigo," recorded in New York in 1930, made him world famous. At that time, lyricists began to add words to many of his wide-ranging melodies. These often became hits in their own right, as popular songs quite separate from the instrumental originals, and many of them ("Solitude," "Sophisticated Lady," and "I'm Beginning to See the Light," to name a few) are now classics of the American popular song repertory. Throughout the



history of his band, Ellington constantly created pieces tailored to the specific talents of his players—much as Mozart used to write operatic arias designed to fit the voices of particular sopranos. When the make-up of the band changed, he often reworked a piece so as to reflect the personality of the new player. His imagination, flexibility, and energy were extraordinary. Ellington's productivity for a half-century was so prodigious that even now it is all but impossible to survey his complete works, which are estimated to number about 2000, ranging from short instrumental pieces to extended suites for jazz orchestra, musical shows, ballets, incidental music for plays, film scores (*Anatomy of a Murder* [1959] is the most famous), and “sacred concerts.”

## **VIOLIN CONCERTO**

*Julius Conus (1869-1942)*

Julius Conus was a student at the Moscow Conservatory and later a teacher there; he was a friend of Tchaikovsky's. He is known today almost entirely by his violin concerto, which was premiered in Moscow in 1898. The single-movement work is in three linked sections in the common fast-slow-fast configuration. It is still performed regularly in Russia, but rarely anywhere else. But there is a local connection for this work: Conus's son Sergei Conus settled in America in 1959, where he taught piano at the Boston Conservatory.

## **DOUBLE CONCERTO IN F for piano, violin, and strings, Hob. XVIII:6**

*Franz Joseph Haydn (1732-1809)*

The Viennese master Franz Joseph Haydn was born during the Baroque age, which lasted until about 1750, and became, with Mozart, one of the composers whose music defined the Classical age. Although he was older than Mozart by twenty-four years, he outlived the younger composer by almost two decades and became one of Beethoven's principal teachers. Haydn wrote more than a hundred symphonies, mostly for the court orchestra of his patron and employer, Count Esterházy. He also invented the string quartet as an important type of musical composition, in addition to writing many Masses, oratorios, and operas, much chamber music, and quite a few concertos.

According to Haydn scholar H.C. Robbins Landon, the Double Concerto in F was probably originally written for organ, violin, and string orchestra about 1756. It was first published in a version for harpsichord and violin with orchestra, but is often performed with piano and violin as solo instruments. This concerto shares many characteristics of the Baroque *concerto grosso* familiar from Vivaldi or Handel. In this type of concerto (exemplified by Vivaldi's *The Four Seasons*), passages for the solo instrument(s) contrast with the main orchestral material, but the soloists are often less independent than is the norm in the later concertos of Haydn and the concertos of Mozart. Of course there are also sections in which the soloists get to show their mettle, particularly in the movements and the extended solo passages known as “cadenzas.” This concerto has three movements in the common tempo pattern of fast–slow–fast.

## **MEDITATION from THAÏS**

*Jules Massenet (1842-1912)*

Massenet's opera *Thaïs* is an adaptation of the tongue-in-cheek novel of the same name by Anatole France. The title character is a dancer and shameless courtesan in fourth-century Alexandria; the pious Athanaël devotes himself to bringing about her conversion to a purer life—only to find that, when he succeeds, he regrets having done

so. Massenet treats the subject a great deal more solemnly than the novelist, though. Far and away the most popular excerpt from the opera is the symphonic intermezzo known as the “Meditation”; its sustained violin solo has long been a favorite way for string players to demonstrate their legato technique, and audiences have welcomed it.

### **GALOP from MOSCOW, CHEREMUSHKY**

*Dmitri Shostakovich (1906-1975)*

Admirers of Shostakovich’s dramatic symphonies and concertos are likely to be unaware that the composer also wrote a very substantial quantity of lighter music as well, never scorning the possibility of creating a hit song. In his early days he composed incidental music and songs for many plays and even created a full-fledged operetta in the 1930s (it has only just turned up, after being lost for many years, and is not even listed in *The New Grove Dictionary of Music*). He composed film music throughout his career as well, for both tragic and comic tales. In 1958 Shostakovich returned to the operetta for a full-scale three-act work, *Moskva, Cheryomushki* (the title refers to a region in the city of Moscow), which opened on January 24, 1959, to substantial success.

### **1812 OVERTURE**

*Peter Ilyich Tchaikovsky (1840-1893)*

Tchaikovsky composed his concert overture with the official title “The Year 1812” in 1880; it was first performed in Moscow on August 20, 1882. The central event of the year 1812 for any Russian, of course, was Napoleon’s discomfiture at Moscow and his humiliating and devastating march back to western Europe. Tchaikovsky composed this musical tribute to the Russian victory essentially as a potboiler, aimed at popular success, and in that he was not mistaken. The quotation of familiar tunes (familiar at least to his Russian audience) guaranteed a patriotic response: the hymn “God Preserve the Tsar,” the appearance of “La Marseillaise” gradually overwhelmed by the “Russian” music, and the concluding Imperial anthem, reinforced by bells and cannon, have made the overture a popular showpiece from its very first performance.

—Notes by Steven Ledbetter  
and Robert Kirzinger (Haydn)

---

### **Clarissima**

Words by Dean B. Doner/Music by Brenton C. Patterson, ’11

Boston University, proud with mission sure—  
Keeping the light of knowledge high, long to endure—  
Treas’ring the best of all that’s old, searching out the new—  
Our alma mater ever more! Hail B.U.!

### **Go B.U.**

Go B.U., Go B.U., down the field to score anew—  
Our hearts are with you as you meet the foe,  
We Hail You OLD B.U.



*bravo!*

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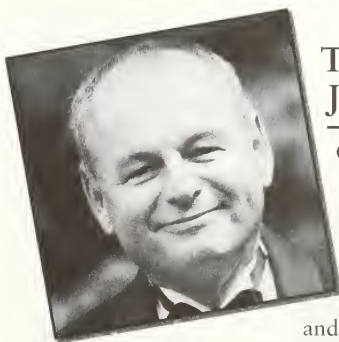


## MARY WESTBROOK-GEHA

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Mezzo-soprano Mary Westbrook-Geha's varied concert repertoire extends from the classical and romantic repertoire including Verdi's *Requiem*, Mendelssohn's *Elijah*, Handel's *Messiah*, and Beethoven's Ninth Symphony to such contemporary works as Dallapiccola's *Parole di San Paolo* and *Goethe-Lieder* and John Harbison's *Recordare*. While a student at the Tanglewood Music Center, she was chosen by Leonard Bernstein to per-

form two selections from his *Songfest* in a performance with the Boston Symphony Orchestra. Since then she has performed with the San Francisco Symphony, the Dresden Staatskapelle, the Belgian National Opera, the Orchestra of St. Luke's, and at the Tanglewood, Caramoor, and Marlboro festivals, as well as returning to the Boston Symphony Orchestra. She has also collaborated with choreographer Mark Morris in many of his productions, including Purcell's *Dido and Aeneas*. She appears frequently with the New England Bach Festival and in weekly Bach cantata performances at Emmanuel Church in Boston. She has performed and taught with the Bach Aria Group. As a recitalist her repertoire includes songs of Mahler, Brahms, Schumann, Schubert, Wagner, Fauré, Ravel, and Debussy, as well as American repertoire. Her discography includes Harbison's *Recordare*, Bach's *Magnificat* with the Orchestra of St. Luke's, Handel's *L'Allegro, il penseroso, ed il moderato* with Boston Baroque, Hindemith's *Des Todes Tod* and Schoenberg's chamber version of Mahler's *Songs of a Wayfarer* with Marlboro Music, Mozart's *Requiem* with Andrew Parrott and the Boston Early Music Festival Orchestra, and Schubert's *Death and the Maiden* with the Lydian String Quartet. She appears as Cornelia in Handel's *Giulio Cesare* in a video release of the Peter Sellars production. Ms. Westbrook-Geha appeared with the Boston Symphony Orchestra this past September, in the orchestra's Boston Common performance of Beethoven's Ninth Symphony celebrating Seiji Ozawa's twenty-fifth anniversary as music director. This week she makes her Boston Pops debut.



## TANGLEWOOD FESTIVAL CHORUS JOHN OLIVER, CONDUCTOR

---

Organized in the spring of 1970, when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center, the Tanglewood Festival Chorus marked its twenty-fifth anniversary in April 1995. In December 1994, in its first performances overseas, the chorus joined Seiji Ozawa and the Boston Symphony Orchestra for tour performances

in Hong Kong and Japan. In February 1998, singing from the General Assembly Hall of the United Nations in New York, the Tanglewood Festival Chorus represented the United States when Seiji Ozawa conducted the Winter Olympics Orchestra with six choruses on five continents, all linked by satellite, in the "Ode to Joy" from Beethoven's Ninth Symphony to close the Opening Ceremonies of the 1998 Winter Olympics. Co-sponsored by the Tanglewood Music Center and Boston Uni-

versity and made up of members who donate their services, the Tanglewood Festival Chorus is now the official chorus of the Boston Symphony Orchestra. The chorus has collaborated with Seiji Ozawa and the BSO on numerous recordings and may also be heard on two Christmas albums with John Williams and the Boston Pops Orchestra—*Joy to the World*, on Sony Classical and *We Wish You a Merry Christmas*, on Philips—and the recent RCA Victor album *Holiday Pops* with Keith Lockhart and the Boston Pops Orchestra. In addition to his work with the Tanglewood Festival Chorus, John Oliver was for many years conductor of the MIT Chamber Chorus and MIT Concert Choir, and a senior lecturer in music at MIT. Mr. Oliver founded the John Oliver Chorale in 1977.



## BOSTON POPS GOSPEL CHOIR CHARLES FLOYD, CONDUCTOR

The Boston Pops Gospel Choir, made up of volunteers from church choirs and other choruses in the greater Boston area, was originally brought together to participate in the first "Gospel Night at Pops," which took place on Sunday, June 11, 1993. "Gospel Night" came about as a result of the vision and commitment of the Boston Symphony Orchestra's Cultural

Diversity Committee, and particularly because of the late Vondal M. Taylor, Jr. (1954-95), who was Vice-Chairman of the Cultural Diversity Committee and an Overseer of the Boston Symphony Orchestra. That first performance was led by guest conductor Isaiah Jackson, and Alvin Parris III prepared the choir. The following year Charles Floyd, perhaps best known for his work with Natalie Cole, led acclaimed "Gospel Night" performances both at Symphony Hall and on the Esplanade, which featured his own arrangements. This season Mr. Floyd will return to lead "Gospel Night" for the sixth consecutive year. In 1996 the Boston Pops Gospel Choir joined Patti LaBelle and Edwin Hawkins for a concert featuring inspirational music, a performance taped for the PBS series "Evening at Pops."

## BOSTON GAY MEN'S CHORUS, REUBEN M. REYNOLDS III, MUSIC DIRECTOR



The nationally acclaimed Boston Gay Men's Chorus is one of New England's largest and most successful community-based choruses. The 130-voice ensemble is

celebrated for its outstanding musicianship, creative programming, and groundbreaking community outreach. Under the artistic leadership of Reuben M. Reynolds III, the BGMC sings a wide spectrum of classical and popular music with excellence and builds bridges to all people by providing a positive, affirming image of the gay and les-



bian community. The BGMC performs an annual subscription series of three major performances in Boston. Its June 1999 program, *Oz and Beyond: The Music of Harold Arlen*, will also be recorded for release on compact disc. The chorus's discography includes *Visions: Words for the Future* (featuring works by Pinkham, Susa, and Conte) and *Freedom, Merriment & Joy*, a holiday recording with orchestra. Now in its seventeenth year, the chorus has sung throughout New England and coast to coast, including performances at New York's Avery Fisher Hall and San Francisco's Davies Symphony Hall. In September 1995 the BGMC performed with the Boston Pops Esplanade Orchestra for 15,000 people at the opening of the FleetCenter. In addition to its subscription concerts in Boston, the BGMC has made dozens of special appearances for groups as diverse as the Human Rights Campaign, Dartmouth College, Boston Children's Museum, and the National Convention of the American Guild of Organists. The Boston Gay Men's Chorus is one of more than 160 choruses in GALA, the Gay and Lesbian Association of Choruses.

## MEMBERS OF THE TANGLEWOOD FESTIVAL CHORUS, THE BOSTON POPS GOSPEL CHOIR, AND THE BOSTON GAY MEN'S CHORUS

---

### Sopranos

- Carol Amaya
- °Marie Bellegarde
- Barbara Berry
- Sarah S. Brannen
- Jennifer Wehr Brosky
- Susan Cavalieri
- Danielle Champoux
- Kelly Corcoran
- °Gail Crissinger
- °Karen Dias
- Christine P. Duquette
- Ann M. Dwelley
- °Linda Eknoian
- Maura Finn
- °Gizelle Ganz
- Jennifer Harney
- Kathy Ho
- °Laura Lapointe
- °Aisha Lindsey
- Jane Circle Morfill
- Jenifer Lynn Munson
- Kieran Murray
- Shannon O'Connor
- °Myran Parker-Brass
- °Doris Richardson
- Suzanne Schwing
- Joan P. Sherman

William Cutter,  
Guest Chorus Conductor  
Felicia A. Burrey,  
Chorus Manager  
Martin Amlin,  
Rehearsal Pianist

- °Yvonne Vranes
- °Fredena Williams

### Altos

- Betty B. Blume
- Ondine Brent
- Abbe Dalton Clark
- Barbara Naidich Ehrmann
- °Batsheva Fenster
- Irene Gilbride
- Annie Lee
- Suzanne D. Link
- Gale Livingston
- Fumiko Ohara
- Marian Rambelle
- Kathleen Schardin
- Rachel Shetler
- Linda Kay Smith
- Julie Steinhilber
- °Susanna Stivali
- °Karen Tobin
- °Martha Vedrine
- Jennifer Walker
- Marguerite Weidknecht

### Tenors

- Richard Bissell
- °Dean Cerrato
- Steve Chrzan
- Domindor F. Coloyan
- Tom Dinger
- \*Courtney Furno
- Andrew Gladstone
- Mark H. Haddad
- Stanley Hudson

- °Thomas Jacobs
- °Nina Kruschwitz
- David Lin
- \*Christopher Mahoney
- John R. Papirio
- Brian R. Robinson
- \*Tony Scarpetta
- °Thornton Shepard
- Peter L. Smith
- \*Stacey Stephens
- Kurt Walker
- °Patrick West

### Basses

- Stephen Bloom
  - \*Christopher Caggiano
  - °Lawrence Capshaw
  - \*Raymond A. Cyr
  - Jeramie Hammond
  - Youngmoo Kim
  - \*Manuel J. Lim
  - Leo Lipis
  - David Lones
  - David Mazzotta
  - Stephen H. Owades
  - David W. Secour
  - °Dennis Slaughter
  - \*John Strumwasser
  - Bradley Turner
  - \*Tom Weisend
  - Warren P. Ziegler
- 
- Tanglewood Festival Chorus
  - °Boston Pops Gospel Choir
  - \*Boston Gay Men's Chorus



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## JASON DANIELEY

---

Jason Danieley received a Drama Desk Nomination (Best Actor in a Musical) and a Theatre World Award for his portrayal on Broadway of the title role in *Candide*, directed by Hal Prince. His other New York credits include *Dream True*, *Strike Up the Band*, *Trojan Women: A Love Story*, *Floyd Collins* (world premiere production, in which he created the role of Homer), *Allegro*, and *Hit the Lights*. Regionally

he has appeared in *Strike Up the Band*, *Floyd Collins*, *Fiddler on the Roof*, *Evita*, *Grease*, and *Twelfth Night*. Featured soloist in the "Music of the Night" national tour with Melissa Manchester, Mr. Danieley also appeared in the national tour of *The Phantom of the Opera* and toured internationally in *Hair*. He recently performed at Carnegie Hall under the batons of Doc Severinsen and Charlie Prince. Mr. Danieley, who made his Boston Pops debut earlier this season, can also be heard in the cast albums of *Candide* (RCA Victor), and *Floyd Collins* (Nonesuch).

## JOHN DOUGLAS THOMPSON

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This month John Douglas Thompson makes his Boston Pops debut as narrator in "With Voices Raised" and also participates in the Pops' "Brush Up Your Shakespeare" program. Mr. Thompson currently lives in New York, where his credits include *Overtime* (Manhattan Theatre Club, understudy), *The Changeling* (The Salon), and *Oroonoko* (The Mint Theatre). Since 1994 he has been a company member of Shakespeare & Company, with which he has appeared in *The Merchant of Venice*, *Comedy of Errors*, *All's Well That Ends Well*, and *Much Ado About Nothing*. Having just completed the world premiere production of *A Preface to an Alien Garden* with the Trinity Repertory Company, Mr. Thompson will take on the title role in that company's production of *Othello* in September 1999. His additional regional theater credits include *Henry V* (American Repertory Theatre), *Romeo and Juliet* (Commonwealth Shakespeare Company), *Spunk* (Portland Stage), *To Kill a Mockingbird* (Vineyard Playhouse), and *Our Country's Good* (Lyric Stage). A 1994 graduate of the Trinity Rep Conservatory, John Douglas Thompson has also appeared in the films *Malcolm X* and *The Secret*.

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## MIDDLESEX COUNTY VOLUNTEERS FIFES & DRUMS

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Middlesex County Volunteers Fifes & Drums (MCV) was established in 1982 by Boston-area musicians to explore the repertory of regimental fife and drum corps associated with the Euro-

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## TATIANA YAMPOLSKY

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A Russian pianist of Armenian origin, Tatiana Yampolsky began her musical studies at five and made her debut at twelve, at the Large Hall of the Moscow Conservatory. She graduated with honors from the Moscow Conservatory, where she studied with the prominent Soviet pianists Yakov Flier and Dmitry Bashkurov, receiving her degree in both concert performance and piano teaching. Ms. Yampolsky per-

formed in concerts throughout the Soviet Union, playing in recitals, with orchestra, and for Moscow Broadcasting. Since emigrating to the United States she has performed in many recitals and concerts; she has also appeared as soloist with such orchestras as the Boston Pops Orchestra (most recently in May 1995) and the Atlantic Symphony of Canada, and been pianist with the Boston Symphony Orchestra. In addition to her concert career, Tatiana Yampolsky has taught at Harvard University and the Longy School of Music in Cambridge. She currently teaches at MIT and privately.





## TAMARA SMIRNOVA

Born in 1958 in Siberia, Tamara Smirnova is associate concertmaster of the Boston Symphony Orchestra and concertmaster of the Boston Pops Orchestra. Ms. Smirnova began playing the violin at six and graduated in 1981 from the Tchaikovsky Conservatory in Moscow. Upon completing her studies she moved to Zagreb, soon becoming concertmaster of the Zagreb Philharmonic Orchestra, the youngest concertmaster in

the history of that ensemble. While in Zagreb, she won acclaim for her numerous solo recitals, as well as for solo appearances with various orchestras. A bronze medalist in the 1985 Queen Elisabeth Competition in Brussels, Ms. Smirnova performs regularly at the Dubrovnik Summer Festival. She made her American recital debut at Jordan Hall in November 1986 and has appeared as concerto soloist with the Boston Symphony Orchestra, the Boston Pops Orchestra (most recently in May 1998), and other New England orchestras, as well as in California and North Carolina. Ms. Smirnova has recorded for Jugoton and has been a lecturer at the Music Academy in Zagreb.



## KELLY KADUCE

Soprano Kelly Kaduce hails from Minnesota, where she received her bachelor of music degree at St. Olaf College. She is currently enrolled in the master's program at Boston University. Her wide range of roles in opera, operetta, and musical theater have included Musetta in *La bohème*, the Widow in Dominick Argento's *The Boor*, Josephine in *H.M.S. Pinafore*, Pepi in *Wiener Blut*, Lauretta in *Gianni Schicchi*, Dido in

*Dido and Aeneas*, and Lilli Vanessi in *Kiss Me, Kate*. Ms. Kaduce's concert credits include Barber's *Prayers of Kierkegaard* with the Boston University Orchestra, Argento's *Casa Guidi* with the St. Olaf Orchestra, and Berg's *Seven Early Songs*, also with the B.U. Orchestra. Recently honored as a Grand Winner in the Metropolitan Opera National Council Auditions, Ms. Kaduce has also taken first place in both the New Jersey Alliance of Performing Artists and the National Association of Teachers of Singing competitions as well as second place in the Annamaria Saritelli-Dipanni Bel Canto Competition. Kelly Kaduce makes her Boston Pops debut this evening and will spend the summer of 1999 performing with Glimmerglass Opera (Cooperstown, New York) as a Young Artist.

## SHAKESPEARE & COMPANY

### TINA PACKER, ARTISTIC DIRECTOR

---

Shakespeare & Company was created in 1978 by Tina Packer with the goal of creating a classical American Shakespeare company of the highest standard that holds language as the center of the theatrical experience. It is rooted in the ideals of the Elizabethans: inquiry, passion, love, poetry, physical prowess, balance, and harmony. Honoring the human being is fundamental to this aesthetic, and finding the regenerative moment in acting and teaching are the skills demanded of its company members. Artistic Director Tina Packer is one of the country's foremost experts on Shakespeare and theater arts. Shakespeare & Company, now in its 22nd season as one of the largest and most acclaimed Shakespeare festivals in North America, is located on novelist Edith Wharton's turn of the century estate, The Mount, in Lenox (Massachusetts). During its 1999 season, which runs May 28 through October 31, Shakespeare & Company will produce twelve plays on five stages. Born in England, Tina Packer trained at the Royal Academy of Dramatic Art, was an Associate Artist with the Royal Shakespeare Company and performed in the West End and in more than twenty productions for BBC and ITV television. She received the 1992 and 1996 Elliot Norton awards, the Guggenheim and Bunting Fellowships for her own performance piece, *Women of Will*, which explores Shakespeare's women, and most recently, the state's highest cultural recognition, the Commonwealth Award. Ms. Packer is the subject of Helen Epstein's biography, *The Companies She Keeps*, and the WGBH film *Sex, Violence & Poetry: A Portrait of Tina Packer*. She is currently co-authoring a book, with the working title *Shakespeare on Leadership*, to be published by Simon & Schuster in early 2000.



### CLAIRE BLOOM

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Born in London, Claire Bloom made her first appearance on the stage with the Oxford Repertory Company at sixteen. Her first major role came a year later—Ophelia at Stratford-Upon-Avon opposite the alternating Hamlets of Paul Scofield and Robert Helpmann. Her first London appearance was as Alison Eliot in John Gielgud's production of Christopher Fry's *The Lady's Not for Burning*, opposite Richard Burton.

Her performance in Peter Brook's production of Jean Anouilh's *Ring Around the Moon*, also starring Paul Scofield, led to the role of Teresa in Charles Chaplin's 1952 film *Limelight*. Since then Ms. Bloom has divided her career between England and the United States. Her films include *The Man Between*, *Richard III*, *Look Back in Anger*, *The Spy Who Came in from the Cold*, *Charley*, *A Doll's House*, *Islands in the Stream*, *Clash of the Titans*, *Sammy and Rosie*, and Woody Allen's *Crimes and Misdemeanors* and *Mighty Aphrodite*. Her most notable stage roles have included Juliet, Ophelia, Viola, Miranda, and Cordelia at the Old Vic. In London's West End she has appeared as Sasha in *Ivanov*, Nora in *A Doll's House*, Rebecca West in *Romerholm*, and Mme. Ranyeskvya in *The Cherry Orchard*, and, at the Almeida in 1990, as Irena in *When We Dead Awaken*. In 1974 she won the three major English theatrical awards for her London portrayal of Blanche du Bois in *A Streetcar Named Desire*.

In New York Ms. Bloom has been seen in leading roles in *A Doll's House*, *Hedda Gabler*, *Rashomon*, *Vivat! Vivat! Regina!*, the stage version of Henry James's *Turn of the Screw*, and, most recently, as Clytemnestra in *Electra*, for which she earned both a Tony nomination and the Outer Critics Circle Award for best featured actress. Ms. Bloom also appeared as Katherine of Aragon in *Henry VIII*, as Queen Gertrude in *Hamlet*, as Lady Constance in *King John*, and as the Queen in *Cymbeline* for the BBC Shakespeare television series. Her many other television appearances include *Brideshead Revisited* (in which she and Laurence Olivier played Lady and Lord Marchmain), Philip Roth's *The Ghost Writer*, *Shadowlands* (for which she won Britain's BAFTA Award for the best television actress of the year), *The Camomile Lawn*, *The Mirror Crack'd From Side to Side*, *Village Affairs*, *Family Money*, *What the Deaf Man Heard*, and *Imogen's Face*. Claire Bloom appears with flutist Eugenia Zukerman and pianist Brian Zeger in a recital of "Words and Music"; with her daughter, the soprano Anna Steiger, in a recital entitled "Women in Poetry and Song"; and in another recital with Brian Zeger of texts spoken to music by Lee Hoiby, Ned Rorem, and Robin Holloway. Ms. Bloom has appeared as narrator with many leading orchestras, among them the New York Philharmonic, the Los Angeles Philharmonic, the BBC Symphony, and the Chicago Symphony. Music festival appearances have taken her to Bard College, Ojai, Ravinia, Aldeburgh, and Tanglewood, where in 1996 she was narrator for a Boston Symphony performance of Mendelssohn's *Midsummer Night's Dream* music. Also in 1996, she returned to the American Repertory Theatre (Cambridge, Massachusetts) for *A Long Day's Journey Into Night*, and her best-selling memoir, *Leaving a Doll's House*, was published by Little, Brown.



## MARA BONDE

Massachusetts-based soprano Mara Bonde has performed in diverse venues throughout the United States and this season traveled to Brussels, Belgium, with Boston Musical Theater for the NATO Fiftieth-Birthday Tribute. Locally Ms. Bonde has sung with the Handel & Haydn Society and Boston Baroque, and in the Time's Arrow series at Boston University. Recently she has sung with the Hingham Symphony Orchestra

in excerpts from Handel's *Messiah* and in the world premiere of

Alexandros Kalogeras's *Et in Terra Pax*; Mozart's *Sub tuum praesidium* with the Handel and Haydn Society, Webern's *Fünf Geistliche Lieder* and Schwantner's *Sparrows* at the Time's Arrow series. Her operatic roles include Zerlina in Mozart's *Don Giovanni* at the Bay Area Summer Opera Theatre Institute in San Francisco, Adina in Donizetti's *The Elixir of Love* at the Lowell House Opera and with Longwood Opera in Boston, and Pamina in Mozart's *The Magic Flute* at Prism Opera in Boston; in June she will appear as Berta in Rossini's *The Barber of Seville* at the Lake George Opera Festival. Ms. Bonde has also been involved in the educational outreach programs of the Handel & Haydn Society and Opera New England. Her music theater roles have included Marian in *The Music Man* at Norwood's Fiddlehead Theatre and Tuptim in the Reagle Player's production of *The King and I*. Mara Bonde has worked with conductors such as Martin Pearlman, Julian Wachner, and the late Robert Shaw; she appears as a solo-

ist in Ravel's *Trois Beaux Oiseaux du Paradis* on that conductor's Telarc recording *Appear and Inspire*. Ms. Bonde received her master's degree from Boston University and a bachelor's degree from Mount Holyoke College. In 1996 she was a Vocal Chamber Music Fellow at the Aspen Music Festival and in 1993 she was a member of Phyllis Curtin's Vocal Seminar at the Tanglewood Music Center. This week she makes her Boston Pops debut.

For a biography of Jason Daniele, see page 47.



## SCOTT FLAHERTY

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Since making his operatic debut with the New York City National Company as Pinkerton in Puccini's *Madama Butterfly* in both the United States and Canada, Scott Flaherty has established himself as one of the exciting young tenors performing the romantic Italian repertoire. Highlights of recent seasons include important international debuts, including Verdi's *Il trovatore* for Opera Ireland/Dublin Grand Opera and Teatro

Lirico de Madrid, *Carmen* in the Bolshoi Opera's (Minsk, Belarus) first original production of Bizet's work, and that same opera in Hamburg, Germany, and British Columbia. Mr. Flaherty earned critical acclaim for his portrayal of Manrico in *Il trovatore* with the Minnesota Opera, Nevada Opera, Syracuse Opera, Chattanooga Opera, Augusta Opera, and the West Virginia Symphony. In addition, he has sung Pinkerton under the baton of John Mauceri for Opera Pacific, *Cavalleria rusticana* with Stephen Lord and the Mississippi Opera, *Romeo and Juliet* and *Aida* for Orlando Opera, *I pagliacci* with Mobile Opera and Connecticut Opera Theater, *Tosca* at Sanibel Music Festival, and Verdi's *Nabucco* with ARS Musica. On the concert stage, Mr. Flaherty has sung Verdi's *Requiem* at Avery Fisher Hall in New York and Beethoven's Ninth Symphony; he has also performed widely throughout northern Italy. His recorded operatic vocals can be heard in popular television commercials for both Kodak and Schweppes. A native of Andover, Massachusetts, Scott Flaherty is performing for the first time with the Boston Pops Orchestra. He is a Richard Tucker Foundation Grant nominee, a winner of the Orlando Opera/Heinz Rehfuss Vocal Competition, a recipient of the Premio di G. Frescobaldi, and a fellowship recipient from the Ezio Pinza Council for American Singers of Opera. He received his musical education at Stephen F. Austin State University in Texas and continued his vocal studies with renowned tenor Franco Corelli.



## GREER GRIMSLEY

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American bass-baritone Greer Grimsley returned this season to Seattle Opera, singing the role of Mephistopheles in Gounod's *Faust*, and sang the title role of Wagner's *The Flying Dutchman* at New Orleans Opera. He made his Teatro Real debut as Escamillo in *Carmen*, also singing that role in his Saint Louis Symphony debut. Also this season he returned to the Royal Danish Opera Copenhagen, singing Kurwenal

in Wagner's *Tristan und Isolde*, appeared in the title role of Mozart's *Don Giovanni* at Opera Carolina, and made his Aarhus-Den Jyske Opera debut as Jokanaan in Strauss's *Salome*. Greer Grimsley also joins the Metropolitan Opera for the 1999 Pension Fund Gala performances of Acts III and IV of *Carmen*. In the 1999-2000 season, Mr. Grimsley will make his San Diego Opera debut as Telramund in Wagner's *Lohengrin*; the following season he will sing Scarpia in Puccini's *Tosca* for his San Francisco Opera debut. In the 1997-98 season Mr. Grimsley returned to the Metropolitan Opera, performing the role of Escamillo in *Carmen*, a role he also sang at Baltimore Opera. Also that season he sang Kurwenal in the Seattle Opera production of *Tristan und Isolde* and Scarpia in Minnesota Opera and Orlando Opera performances of *Tosca*. In Europe for the 1997-98 season he sang Telramund in *Lohengrin* and Mandryka in Strauss's *Arabella* at the Royal Danish Opera Copenhagen, and in Jerez de la Frontera, Spain, he sang the title role of *Don Giovanni*. He made his Orlando Opera debut the previous season in the role of Don Giovanni and his Royal Danish Opera Copenhagen debut in the role of Mandryka in *Arabella*. Also that season he sang the title role in *The Flying Dutchman* at Utah Opera and the Stadttheater Giessen, Scarpia at Houston Grand Opera, Don Pizarro in Beethoven's *Fidelio* for Baltimore Opera, Escamillo in *Carmen* for the Metropolitan Opera's parks performances, and created the role of Canyka in the world premiere of Peter Lieberman's *Ashoka's Dream*. In 1995-96 Mr Grimsley sang the role of Escamillo for Seattle Opera, Vancouver Opera and in Messina, Sicily. He returned to the Metropolitan Opera as Jokanaan in *Salome* and made his Minnesota Opera debut as the Four Villains in Offenbach's *The Tales of Hoffman*. As Kurwenal in *Tristan und Isolde* he made his Opera de Bellas Artes, Mexico City, debut and in the summer of 1996 performed with the New York Philharmonic for the first time, singing Don Pizarro in *Fidelio* under the direction of Kurt Masur for the inaugural season of the Lincoln Center Festival. In 1994-95 he made his Metropolitan Opera debut as Balstrode in Britten's *Peter Grimes* and sang Escamillo in *Carmen* at the Festival dei Due Mondi in Spoleto, Italy, and at the Teatro Comunale in Bologna, Italy. Greer Grimsley first came to international attention as Escamillo in the Peter Brook production of *La tragédie de Carmen*, which he sang in venues around the world. These are his first performances with the Boston Pops Orchestra.



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For a biography of the Tanglewood Festival Chorus, see page 43.

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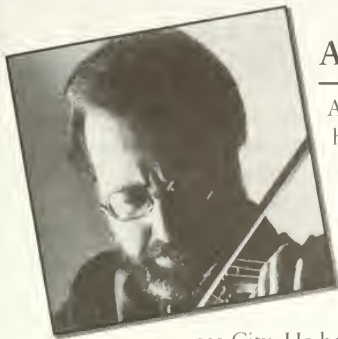
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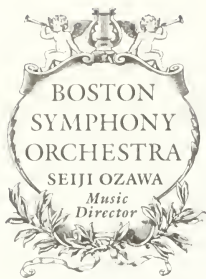


## ARTURO DELMONI

---

Arturo Delmoni's interpretations of violin masterpieces have earned him critical acclaim in the United States and abroad. Mr. Delmoni has appeared with the symphony orchestras of St. Louis, Dallas, Spokane, Jupiter, El Paso, Glendale, and Tucson; the Pro Arte Chamber Orchestra of Boston; the California Chamber Symphony; and the philharmonic orchestras of Rhode Island, Brooklyn, Boston, Omaha, and Kansas City. He has performed with the Boston Pops Esplanade Orchestra on numerous occasions, most recently in May 1996. As a recitalist he has appeared throughout the United States and in Europe, the Middle East, Japan, and Hong Kong. As a chamber musician, Mr. Delmoni has collaborated with such illustrious colleagues as Pinchas Zukerman, Elmar Oliveira, Emanuel Ax, Nathaniel Rosen, Jon Kimura Parker, Jeffrey Kahane, and Dudley Moore; he regularly appears at the Seattle, Steamboat Springs (Colorado), Deer Valley (Utah), and Sitka (Alaska) music festivals. In addition, he served on the jury for the first Henryk Szeryng Competition in Mexico City. Born to Italian parents living in New York, Arturo Delmoni received his first violin lessons at age four and soon came to the attention of Dorothy DeLay of the Juilliard School. His public career had already begun with recitals and a network television appearance when he entered Juilliard as a Naumburg scholarship student. He continued his studies with Miss DeLay and also studied with Ivan Galamian, Josef Gingold, Jascha Heifetz, and Nathan Milstein. Mr. Delmoni took honors in the Dealey, Flagler, Viña del Mar, Kennedy-Rockefeller, and Leventritt competitions. His recording entitled *Songs My Mother Taught Me*, featuring Romantic miniatures and encore pieces, was highly praised by prominent critics. This was followed by an album of unaccompanied violin music by Bach, Kreisler, and Ysaÿe and an album of sonatas for violin and piano by Franck and Fauré. The album *Rejoice! A String Quartet Christmas* by Arturo Delmoni & Friends received enthusiastic recommendations from *Stereo Review*, *American Record Guide*, and scores of major newspapers. *Rejoice!* Volume Two has enjoyed the same critical success and *Rejoice!* Volume Three was recently released. Mr. Delmoni's duo recital recording with cellist Nathaniel Rosen, entitled *Music for a Glass Bead Game*, was nominated for a 1998 AFIM Indie Award, received a Golden Ear award, and appeared on *Fanfare's* "Best of 1998" list.





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FOR SYMPHONY HALL CONCERT AND TICKET INFORMATION, call (617) 266-1492. For Boston Pops program information, call "C-O-N-C-E-R-T" (266-2378).

THE BSO'S WEB SITE (<http://www.bso.org>) provides information on all Boston Symphony and Boston Pops activities at Symphony Hall and at Tanglewood, and is updated regularly.

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A vibrant blue-tinted photograph of the Boston Pops Orchestra. In the upper right, conductor Keith Lockhart is shown in a white tuxedo with a black bow tie, smiling and holding a baton. The background is filled with orchestra members in white uniforms, some playing instruments like saxophones and brass. The overall mood is celebratory and professional.

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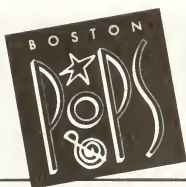
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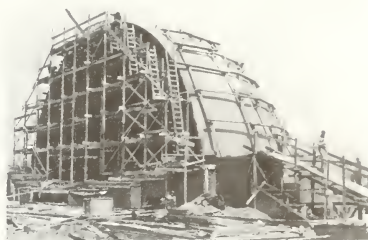


Currently on view in the Cohen Wing display cases are two exhibits of photographs related to different aspects of the Boston Pops and its history. Each showcases the work of primarily one photographer.

During the early 1970s, as an official photographer for "Evening at Pops," Michael Pierce photographed the many stars who appeared on the PBS series with Arthur Fiedler and the orchestra, capturing with his lens the essence of the Boston Pops. This photograph from *Evening at Pops: Photographs* by Michael Pierce

shows a May 1973 performance featuring guest artist Ella Fitzgerald.

"Shells" on the Esplanade: A Photographic Essay examines the history of the structures used for the series of free concerts on the Charles River Esplanade, inaugurated in 1929 by Arthur Fiedler. Highlighting this exhibit is the photography of Martha Burnham Humphrey, a talented artist and photographer, who documented in detail the construction in 1940 of the Hatch Memorial Shell, the granite structure that still serves as the venue for the free Boston Pops Esplanade Concerts.



# BSO 2000

**BSO 2000, the \$130-million campaign now under way – with \$106 million raised to date – will carry the Boston Symphony Orchestra's long-established role as a musical leader and educator into the next century.**

**BSO 2000 offers special opportunities to support the many facets of the BSO's mission, from the sponsorship of guest artist appearances and Youth Concerts to the endowment of subscription concerts and orchestra players' positions.**

**For more information, please contact Campaign Director Julie Diaz at (617) 638-9250.**



PHOTO BY WALTER H. SCOTT



# In the POPS Spotlight

## Art in Support of Art

Throughout the 1999 Boston Pops season, as Symphony Hall resounds with music, the Cabot-Cahners Room is filled with works of art, continuing the long-standing tradition of bringing visual pleasure to the concertgoing public and especially the art collectors among them. Sponsored by the Boston Symphony Association of Volunteers, the shows for the current Pops season begin with an exhibition of serigraphs by Ray Warburton, on display through May 31. A graduate of the Harvard School of Design, Mr. Warburton is self-taught in serigraphy. He has been working in this medium for the last thirty years and his serigraphs cover a wide range of subjects where architecture, landscapes, flowers, or people provide the major focus. Many of his pictures are the result of foreign travels to Mexico, South America, and Asia. A continuing interest in his designs has been the play of bright sunlight on the subject matter as well as using the white paper itself to integrate the design with the surrounding border. If you are interested in purchasing any of the works for sale, or would like additional information, please call the Volunteer Office at (617) 638-9391.

## Symphony Hall Designated an Historic Landmark

Audiences and artists alike have long regarded Symphony Hall as an incomparable treasure; on January 20, 1999, its status was further elevated when U.S. Secretary

of the Interior Bruce Babbitt designated Symphony Hall a National Historic Landmark. This status is reserved for sites and structures deemed to be significant representatives of our nation's heritage; Symphony Hall was one of only fifteen properties so designated this year. National Historic Landmarks are identified by theme and special studies prepared or overseen by the National Park Service. Symphony Hall is one of the few concert halls to receive this honor, joining ranks with its neighbor across the street, Jordan Hall, and New York's Carnegie Hall. National Historic Landmark status will offer Symphony Hall special federal protections and open funding from new sources, including First Lady Hillary Clinton's "Save America's Treasures" program. The qualities that earned Symphony Hall its new designation include its extraordinary acoustics, widely regarded as the finest in the United States and among the best in the world, as well as the role the BSO's home has played in shaping American culture, including some of the historic non-musical events that have occurred here. The hall's acoustics stem from the partnership of architects McKim, Mead, and White with Harvard acoustics pioneer Wallace Sabine; look for the plaque commemorating Sabine in the Massachusetts Avenue corridor. A public ceremony to mark this milestone in the building's history will be planned as part of the upcoming celebration of Symphony Hall's centennial in the year 2000.



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## KEITH LOCKHART

In February 1995 Keith Lockhart was named twentieth Conductor of the Boston Pops Orchestra since its founding in 1885. Now in his fifth Pops season, Mr. Lockhart has conducted more than 250 concerts; made twenty-seven television shows; made his Carnegie Hall debut with the Boston Pops Orchestra; and led eight national tours and his first overseas tour with the Boston Pops Esplanade Orchestra. In 1996 Keith Lockhart and the Boston Pops Orchestra signed a four-year, six-album

exclusive recording contract with RCA Victor. *The Celtic Album* was nominated for a 1999 Grammy Award. This spring they will record a new album of American patriotic music, *A Splash of Pops*, for release on June 29.

Born in Poughkeepsie, New York, in 1959, Keith Lockhart holds degrees from Furman University in Greenville, South Carolina, and Carnegie-Mellon University in Pittsburgh. He held positions in Pittsburgh and Akron before becoming a Conducting Fellow of the Los Angeles Philharmonic Institute in 1989. The following year he moved to Cincinnati as Assistant Conductor of the Cincinnati Symphony Orchestra, later serving as Associate Conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras, while also becoming Music Director of the Cincinnati Chamber Orchestra. In January 1998, Mr. Lockhart was appointed Music Director of the Utah Symphony, effective with the 1998-99 season. He studied piano with John Noel Roberts, Gwendolyn Stevens, and Maria-Regina Seidlhofer of the Vienna Hochschule. His training as a conductor includes study with Istvan Jaray, Otto-Werner Mueller, Harold Farberman, and Werner Torkanowsky.

As a guest artist, Mr. Lockhart has conducted the Chicago Symphony Orchestra, the Los Angeles Philharmonic, the Minnesota Orchestra, the Montreal Symphony, the Toronto Symphony, the Cleveland Orchestra, and the Los Angeles Chamber Orchestra. Notable recent engagements include his first concerts as Music Director of the Utah Symphony; his first major opera production, Douglas Moore's *The Ballad of Baby Doe*, with the Washington (D.C.) Opera; the Cincinnati Chamber Orchestra's New York debut at Town Hall; and guest conducting debuts with the New York Philharmonic, Singapore Symphony, National Arts Center Orchestra, New England Conservatory Orchestra, St. Paul Chamber Orchestra, Dallas Symphony, and Philadelphia Orchestra. Upcoming engagements include debuts with the San Francisco Symphony in summer 1999 and the Houston Symphony in the 1999-2000 season.

With his appointment to the position of Boston Pops Conductor, Keith Lockhart succeeded John Williams, who held that position from 1980 to 1993. Mr. Lockhart holds both the Julian and Eunice Cohen Boston Pops Conductor's Chair and the Germeshausen Family Boston Symphony Youth Concerts Conductor's Chair. In addition, he serves as a "godparent" for the John D. Philbrick Elementary School in Roslindale as part of the Boston Music Education Collaborative. Mr. Lockhart holds honorary doctorates from the Boston Conservatory, awarded in 1996, and Northeastern University, awarded in June 1998.

### Recordings by Keith Lockhart and the Boston Pops Orchestra

All on RCA Victor:

*American Visions*

*The Celtic Album* [nominated for a Grammy, 1999]

with Eileen Ivers, violin, and Cherish the Ladies

*Holiday Pops*

*Runnin' Wild: The Boston Pops*

*Play Glenn Miller*

with John Pizzarelli and the King's Singers

*A Splash of Pops* [to be released June 29, 1999]



## JOHN WILLIAMS

In January 1980 John Williams was named nineteenth Conductor of the Boston Pops Orchestra since its founding in 1885. He assumed the title of Boston Pops Laureate Conductor following his retirement in December 1993 and currently holds the title of Artist-in-Residence at Tanglewood. Born in New York, Mr. Williams attended UCLA, studied composition privately with Mario Castelnuovo-Tedesco, and attended the Juilliard School, where he studied piano with Madame Rosina

Lhevinne. He worked as a jazz pianist before beginning his career in the film

studios, where he worked with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmy awards for his work.

John Williams has composed the music and served as music director for more than eighty films, including *Stepmom*, *Saving Private Ryan*, *Amistad*, *The Lost World*, *Rosewood*, *Sleepers*, *Nixon*, *Sabrina*, *Schindler's List*, *Jurassic Park*, *Home Alone 2*, *Far and Away*, *JFK*, *Hook*, *Home Alone*, *Presumed Innocent*, *Born on the Fourth of July*, the three *Indiana Jones* films, *The Accidental Tourist*, *Empire of the Sun*, *The Witches of Eastwick*, *E.T. (the Extra-Terrestrial)*, *Superman*, *Close Encounters of the Third Kind*, the *Star Wars* trilogy, *Jaws*, and *Goodbye, Mr. Chips*. He has received thirty-seven Academy Award nominations, most recently for *Saving Private Ryan*, and has been awarded five Oscars, one British Academy Award, seventeen Grammys, three Golden Globes, as well as several gold and platinum records. His score for the film *Schindler's List* earned him both an Oscar and a Grammy. His most recent film score is for George Lucas's *Star Wars Episode 1: The Phantom Menace*. In addition to his film music, Mr. Williams has written many concert pieces, including two symphonies, and concertos for bassoon, cello, flute, violin, clarinet, tuba, and trumpet. In addition, Mr. Williams composed the NBC News theme "The Mission," "Liberty Fanfare," composed for the rededication of the Statue of Liberty, and themes for the 1984, 1988, and 1996 Summer Olympic games. In April the Boston Symphony gave the world premiere performance of *for Seiji!*, which Mr. Williams composed in honor of Seiji Ozawa's 25th anniversary with the BSO.

Many of Mr. Williams's film scores have been released as recordings; the soundtrack album to *Star Wars*, one of the most successful non-pop albums in recording history, has sold more than four million copies. He has led a highly acclaimed series of albums with the Boston Pops Orchestra.

### Selected Recordings by John Williams and the Boston Pops Orchestra

On Sony Classical:

*Joy to the World*

featuring Robin Williams, narrator

*Music of the Night*

*The Spielberg/Williams Collaboration*

*Summon the Heroes*

On Philips:

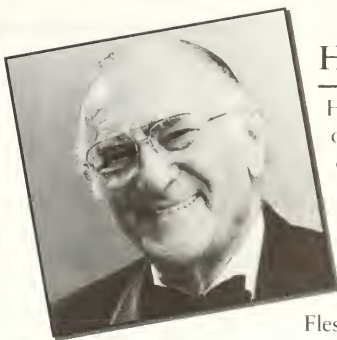
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*Pops Out of This World*

*The Very Best of the Boston Pops*

Mr. Williams has led the Boston Pops Orchestra and the Boston Pops Esplanade Orchestra on several tours. He has led the Boston Symphony Orchestra at Tanglewood and led subscription concerts for the first time in March 1997 at Symphony Hall. He has appeared as guest conductor with the London Symphony, the Cleveland Orchestra, the Philadelphia Orchestra, the Chicago Symphony, the Pittsburgh Symphony, the Dallas Symphony, the San Francisco Symphony, and the Los Angeles Philharmonic.





## HARRY ELLIS DICKSON

---

Harry Ellis Dickson is Associate Conductor Laureate of the Boston Pops, founder and Conductor Laureate of the Boston Symphony Orchestra Youth Concerts, and music director of the Boston Classical Orchestra. He retired in 1987 from the Boston Symphony Orchestra's first violin section. A native of Cambridge, Massachusetts, he graduated from the New England Conservatory of Music and studied violin with Carl Flesch and Max Rostal as a fellowship student at Berlin's

Hochschule für Musik. Later he studied conducting with Pierre Monteux at the Domain School in Maine. He joined the Boston Symphony Orchestra in 1938 under Serge Koussevitzky.

Active as a guest conductor, Mr. Dickson has conducted Pops concerts with many orchestras throughout the United States, Canada, Israel, and Ireland. Highlights of recent seasons include a July 4, 1998, concert with the Maryland Symphony on the historic Antietam battleground in Hagerstown, Maryland; conducting engagements with the San Francisco Symphony, where he led three Pops concerts, including the opening concert of the Pops season in Davies Hall; a 1994 Boston Pops Orchestra concert at Tanglewood marking the centennial of Arthur Fiedler's birth; four highly successful holiday programs with the Ulster Orchestra in Belfast and Londonderry, Ireland; and a Pops concert at the American College of Greece in Athens. In addition, Mr. Dickson conducts many Boston Pops concerts at Symphony Hall, on the Esplanade, and in many other areas of New England. At the 1998 "Salute to Symphony" concert, Mr. Dickson shared the Symphony Hall podium with Seiji Ozawa, Keith Lockhart, and John Williams. A highlight of the concert, which was telecast on WCVB-TV Channel 5, was a tribute to Mr. Dickson's 90th birthday year. He was also honored by other organizations during this milestone year. The Boston Symphony musicians and staff honored him at a Youth Concert and reception on November 13, 1998, his actual birthday.

The distinguished recipient of numerous awards, Mr. Dickson is a Chevalier in the Ordre des Arts et des Lettres of the French government. He has been honored by the National Conference of the Humanities and by Pi Lambda Theta, a national honor and professional association in education. In 1975 the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its Winter Hill Community School, and in 1983 the Boston Public Schools honored him by dedicating the Harry Ellis Dickson Orchestral Suite in the Roland Hayes Division of Music at Madison Park High School. In November 1991 the city of Boston, in collaboration with the Boston Fenway Group and the Boston Redevelopment Authority, dedicated "Harry Ellis Dickson Park" near Symphony Hall. Mr. Dickson holds honorary degrees from many local colleges and universities, and from the American College of Greece.

Renowned as a raconteur, Harry Ellis Dickson has delighted audiences with his personal recollections of many of the world's greatest artists and with his informal and witty anecdotes about life "behind the scenes" at Symphony Hall. He has incorporated many of these recollections into his books, *Gentlemen, More Dolce Please!*, *Arthur Fiedler and the Boston Pops*, and an autobiography entitled *Beating Time, A Musician's Memoir*, published in spring 1995. In addition, he furthered the part-time conducting career of his close friend, the late Danny Kaye, with whom he traveled to many countries of the world as musical mentor. Through the Boston Symphony Orchestra Youth Concerts, which he founded in 1959 and which have been the model for such concerts across the country, Mr. Dickson has built bridges between the stage of Symphony Hall and the wider world.



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JOHN WILLIAMS

*Laureate Conductor*

HARRY ELLIS DICKSON

*Associate Conductor Laureate*

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*Beranek Chair,*

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Nurit Bar-Josef

*Edward and Bertha C.*

*Rose Chair*

Bo Youp Hwang

Lucia Lin

*Eunice and Julian*

*Cohen Chair,*

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Ikuko Mizuno

Amnon Levy

\*Jennie Shames

\*Valeria Viker Kuchment

\*Tatiana Dimitriades

\*Wendy Putnam

\*Xin Ding

\*Bonnie Bewick

\*James Cooke

\*Victor Romanul

\*Catherine French

\*Kelly Barr

## Second Violins

Vyacheslav Uritsky

*James F. and Barbara*

*Cleary Chair*

Ronald Knudsen

Joseph McGauley

Ronan Lefkowitz

\*Nancy Bracken

\*Aza Raykhtsaum

\*Elita Kang

\*Haldan Martinson

§ Joseph Scheer

§ Frank Powdermaker

§ Michael Rosenbloom

§ Alexander Romanul

## Violas

Robert Barnes

*Deborah and Michael*

*Davis Chair*

Burton Fine

Joseph Pietropaolo

Michael Zaretsky

Marc Jeanneret

\*Mark Ludwig

\*Rachel Fagerburg

\*Edward Gazouleas

\*Kazuko Matsusaka

§ Susan Culpo

## Cellos

Martha Babcock

*Helene and Norman L.*

*Cahners Chair*

Sato Knudsen

Joel Moerschel

Luis Leguía

Carol Procter

\*Jerome Patterson

\*Jonathan Miller

\*Owen Young

\*Andrew Pearce

## Basses

Lawrence Wolfe

*Charles and JoAnne*

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John Salkowski

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Robert Sheena

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Thomas Martin

Scott Andrews

## Bass Clarinet

Craig Nordstrom

## Bassoons

Richard Ranti

Roland Small

## Contrabassoon

Gregg Henegar

## Horns

Richard Sebring

Daniel Katzen

Jay Wadenpfehl

Richard Mackey

Jonathan Menkis

## Trumpets

Thomas Rolfs

*Roberta and Stephen*

*R. Weimer Chair*

Peter Chapman

§ Bruce Hall

§ Steven Emery

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‡ Norman Bolter

§ Darren Acosta

§ James Nova

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Douglas Yeo

## Tuba

Chester Schmitz

## Timpani

Timothy Genis

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Frank Epstein

J. William Hudgins

Fred Buda

## Harp

Ann Hobson Pilot

## Piano

Bob Winter

## Rhythm Section

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Bob Winter—piano

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*§ Substituting*

*‡ On sabbatical leave*

# A BRIEF HISTORY OF THE BOSTON POPS

The price of the beer, the *Boston Transcript* complained, was too high—ten cents a glass. A ticket went for a quarter. “The Programme for these Concerts,” the Boston Symphony assured its public, “will be made up largely of light music of the best class...” So on Saturday evening, July 11, 1885, a large and fashionable crowd showed up at the old Boston Music Hall for the first-ever Music Hall Promenade Concert. The founder of the Boston Symphony Orchestra, Henry Lee Higginson, had proposed this new series in the hope of re-creating the ambience of summer evenings in the concert gardens in Vienna, where he had been a music student. (He also wanted to provide summer employment for the members of the Boston Symphony, who at that point had to search for other work six months out of the year.) Certainly the strait-laced Boston public understood that it was being offered the chance to relax in a fantasy of European pleasures—though nothing so daring as the model of a Parisian café-concert might have suggested.

In fact, the Boston Symphony explicitly promised that the Promenade Concerts would emulate those conducted in Berlin by Benjamin Bilse. The first program, conducted by Adolf Neuendorff, included a novelty number titled *An Evening with Bilse*, which humorously tossed together scraps of Beethoven and Strauss, Wagner, and Weber. Given that everything else on the program was European as well, the audience at the

## BOSTON MUSIC HALL MUSIC HALL PROMENADE CONCERTS SUMMER SEASON.

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### PROGRAMME

- 1 MARCH—Imperial, . . . . . *Reich*
- 2 OVERTURE—Wm. Tell, . . . . . *Hessini*
- 3 WALTZ—Man Rere, . . . . . *Walden*
- 4 SELECTION—Little Duke, . . . . . *Lanoy*
- 5 OVERTURE—A Morning, Noon and Evening  
in Vienna, . . . . . *Suppe*
- 6 REMINISCENCES FROM TANNHAUSER, *Wagner*
- 7 PIZZICATO POLKA, . . . . . *Strauss*
- 8 AN EVENING WITH BILSE, . . . . . *Ernst Scherz*  
(printed quantities representing the Programme of  
a Bilse Concert in a condensed form.)
- 9 OVERTURE—Die Felsenkuehle, . . . . . *Reisiger*
- 10 WALTZ—Damen Leder, . . . . . *Strauss*
- 11 PARAPHASE—Loreley, . . . . . *Nessadde*
- 12 GALOP—Klinging Star, . . . . . *Bial*

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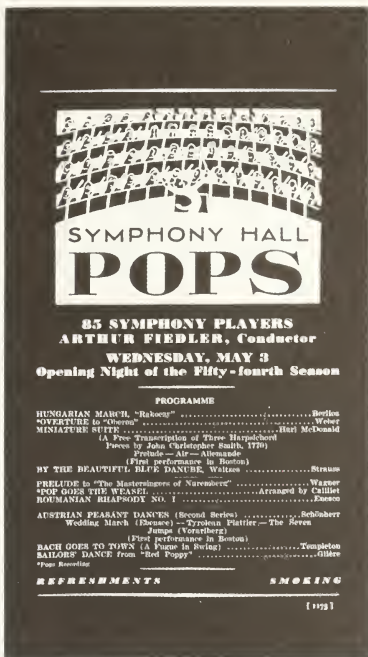
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HUNGARIAN MARCH, "Rakoczy" ..... Berlin  
OVERTURE to "Othello" ..... Weber  
MINIATURE SUITE ..... Tchaikovsky  
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Friede - Air - Allemande  
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AUSTRIAN PEASANT DANCES (Second Series) ..... Schönbach  
Wedding March (Dances) - Tyrolean Platter - The Seven  
Jumps (Vorspiel)

BACH GOES TO TOWN (A Piece in Jiving) ..... Tompkins  
SAILORS' DANCE from "Red Poppy" ..... Gillette  
Free Recital

**REFRESHMENTS** **SMOKING**

(1933)

first Promenade Concert could not have imagined that it was launching a peculiarly American tradition. Although the format of the Boston Pops Orchestra's concerts remains strikingly similar to the original—three sections divided by two intermissions, with the evening's heaviest piece sandwiched in the middle—the character of much of the music has changed, as has the event's character as a whole.

How did the change happen? In part, it came about because the audience took so readily to the series. Another reason for the increasing Americanness of Pops was the development of American music itself in the 1890s—a development that both aided the concerts and was aided by them. Pieces by composers such as Victor Herbert turned up more and more frequently on the program; so, too, did the works of the March King, John Philip Sousa, most notably his 1897 composition *The Stars and Stripes Forever!* By 1899, the orchestra had adopted *Stars and Stripes* as the regular

finale for the Promenade Concerts. Finally, there was an eventual change in the leadership of the Promenade Concerts—which in 1900 officially became known as the Pops. The early conductors were of European background, beginning with Adolf Neuendorff and also including Timothée Adamowski, Max Zach, and Gustav Strube.

This European line came to an end with the tenure of the Italian composer and pianist Alfred Casella in 1927-29. Although he programmed popular pieces such as Gershwin's brand-new *An American in Paris*, he also performed entire symphonies by Beethoven and even works by contemporary avant-garde composers such as Arthur Honegger. The public complained loudly enough that the BSO's management declined to renew Casella's contract. Instead, the BSO again turned to one of its own, a 35-year-old violinist who had been playing with the orchestra since 1915. His name was Arthur Fiedler, and he would not only lead the Boston Pops for the next fifty years but would complete its transformation. By the time of his death in 1979, the Boston Pops would be a national institution in America, a musical ambassador abroad, and the most-recorded orchestra in the world.

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Born in Boston and trained in Germany, Fiedler first led the Pops in Symphony Hall as a replacement during the 1926 season, following the resignation of conductor Agide Jacchia. By then, Fiedler already had demonstrated his ambition by forming the Fiedler Sinfonietta, a chamber orchestra composed of Boston Symphony members. After the success of his first Pops concert, Fiedler asked to be named the permanent conductor—an appointment that instead went to Alfred Casella. Undaunted, Fiedler decided to organize and conduct his own five-week series of popular concerts. He would even go the Boston Symphony one better by performing the concerts outdoors and for free. On July 4, 1929, Fiedler inaugurated a series that continues to this day, now under the Boston Symphony's auspices: the Esplanade Concerts, which are held on the east bank of the Charles River. The response was ecstatic. After Casella's departure, the BSO offered Fiedler a three-year contract,



*Arthur Fiedler joins percussionists Frank Epstein and Charles Smith in a performance of Leroy Anderson's "The Typewriter."*

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to begin with the 1930 Pops season. For the first time in what was already a 45-year history, the concerts would be led by an American-born conductor.

In addition to moving the Boston Pops repertoire beyond its origins in European light classical music, Fiedler also moved the orchestra into another field of popular culture: recordings. In a three-day marathon, from July 1 through July 3, 1935, Fiedler led the Boston Pops in its first recordings, for the RCA Victor label. Among the forty compositions recorded on those days was a tune by Jacob Gade, “Jalousie,” which Fiedler had recently plucked out of a sheet-music bin for fifteen cents. “Jalousie” became the first Victor record—and also the first orchestral record—to sell more than a million copies. In one stroke, Fiedler had reached an unprecedentedly large audience while literally establishing an identity for his ensemble. Until those recording sessions, the musicians had been known simply as “the orchestra of the Pops concerts.” It was not until RCA Victor needed a name for the label that a “Boston Pops Orchestra” was born.

Over the ensuing years, Fiedler maintained the fame of the Boston Pops Orchestra by showcasing the work of American composers and arrangers, by featuring young American soloists, and by making astute use of the media. Local radio broadcasts of the Boston Pops concerts began in 1952; Boston Pops radio broadcasts were nationally syndicated each week from 1962 to 1992. The national public television program “Evening at Pops” was launched in 1969, as a joint production of WGBH-TV in Boston and the Boston Symphony Orchestra. “Evening at Pops” kept the conductor and his ensemble before an immense worldwide audience. The Pops’ special bicentennial program on the Esplanade on July 4, 1976, drew the biggest audience in the history of orchestral concerts, with more than 400,000 people in attendance. After Arthur Fiedler’s death on July 10, 1979, his longtime associate conductor, Harry Ellis Dickson, took over the interim leadership of the orchestra, along with a number of guest conductors. Meanwhile, the management of the Boston Symphony undertook the seemingly impossible task of finding a successor to Arthur Fiedler.

By the time John Williams was appointed Conductor of the Boston Pops Orchestra in January 1980, he was the best-known composer for film in the world. Williams also had an enviable classical training; he had worked as a jazz pianist in New York; and he had arranged albums for several popular artists. At the time of his appointment, he had not yet had much public experience as a conductor; but he brought to the podium the background, talent, and celebrity to succeed at a daunting assignment. Williams both broadened and updated the Boston Pops repertoire, writing and commissioning many new compositions while also introducing arrangements of recent pieces of popular music—such as film scores—that would be suitable for orchestral performance. He maintained the popularity of the “Evening at Pops” broadcasts; he toured ex-



*Special guest C-3PO greets John Williams during a “Star Wars”-themed concert in 1980.*



*bravo!*

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tensively with the Boston Pops; and he led a series of best-selling recordings for the Philips and Sony Classical labels.

At Christmas 1991, John Williams announced that he would step down as Conductor of the Boston Pops at the end of 1993 and at that time he assumed the title of Laureate Conductor. He also agreed to serve as Music Adviser while the Boston Symphony again took on a seemingly impossible task—finding someone to follow him. The appointment as twentieth Conductor of the Boston Pops Orchestra—and the third Conductor since Arthur Fiedler took over in 1930—fell to Keith Lockhart. Born in 1959, he was 35 years old when the choice was made—the same age as Arthur Fiedler at the time of his appointment. During his first four seasons, Mr. Lockhart has conducted more than 250 concerts, made twenty-seven television shows, led eight tours with the Boston Pops Esplanade Orchestra, and recorded four albums. One of those recordings, “The Celtic Album,” made history in 1999 by becoming the first Boston Pops Orchestra recording nominated for a Grammy. The nomination came in the newly established category of “Best Classical Crossover Album.”



*Keith Lockhart tests his swing during a Boston Pops performance of Sousa's "National Game" March at Tanglewood in 1998.*

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## Leading the Pops Through the Years—the 1890s

by Steven Ledbetter

Most of the Pops conductors in the 1890s, and continuing until about the First World War, were members of the BSO. Perhaps Henry Lee Higginson decided it was easier to hire from within than to search for an outside conductor, since he already spent a fair amount of time considering his conductors for the Symphony season. In any case, he had a good supply of talented musicians right in the orchestra.

Several fine musicians served as Pops conductor for only half a season. One of them, Eugen Gruenberg, who shared the 1891 season, had been a composition pupil of Bruckner's in Vienna and had just arrived in America that same year. He taught at the New England Conservatory, composed a symphony, and wrote pedagogical works for the violin. He died in Boston in 1928. Another, Leo Schulz, was a child prodigy on the cello, making his first concert appearance at age five. At twenty

he became principal cellist in Berlin, then moved to Leipzig, before coming to Boston at the age of twenty-four to become principal cellist here. He conducted half of the 1897 Pops season, then, in 1899, joined the New York Philharmonic. While in New York, he taught and composed. Schulz died in California in 1944.

One of the most popular of these BSO-based Pops conductors was the elegant Timothée Adamowski, a Polish-born violinist who played in the BSO from 1884 to 1907 and appeared in the Symphony concerts as soloist in eighty-two performances. He shared the 1891 season with Gruenberg and took sole responsibility in 1892, 1893, and 1894. Like BSO concertmaster Franz Kneisel he formed a distinguished string quartet made up of BSO players. This kept him very busy, but he returned to the Pops in 1903 and conducted concerts through the 1906 season. He taught at the New England Conservatory from his arrival in Boston until 1933; he died here in 1943.

The only non-BSO member to conduct the Pops in the "gay '90s" was Antonio de Novellis, who led the 1895 concerts. Novellis, a Neapolitan-born conductor who came to the United States in the centennial year of 1876, was mostly experienced in opera and operetta, having conducted the touring opera company of Max Strakosch for eight years and the touring comic

opera companies run by John McCaull and Francis Wilson for a total of eleven years. While in Wilson's company he so impressed Reginald DeKoven, the composer of *Robin Hood* (the most popular American operetta of the '90s),



*Timothée Adamowski and his wife*

that DeKoven selected him to conduct the first production of his later operetta *Rob Roy*.

After 1895 two BSO members, Max Zach and Gustav Strube, dominated the direction of Pops concerts for the rest of the century and well into the new one. Both men were string players (Zach a violist, Strube a violinist), and both were also composers who produced pieces of their own for the Pops. Max Zach, born in Austria in 1864, had begun conducting during a stint in the Austrian army from 1883 to 1886. Soon after completing his obligatory military service, he came to Boston, joining the BSO as a violist and remaining until 1907. His core years as Pops conductor were from 1896 to 1902, though he returned to conduct in 1906 as well. He was also violist in the Adamowski Quartet; in 1907 he was appointed conductor of the Saint Louis Symphony Orchestra, a position he held until his death in 1921. His own works, at least those heard in the Pops concerts, were all of the lighter sort, usually marches.

Gustav Strube, on the other hand, was a composer of greater breadth and considerable substance. No fewer than fifteen of his orchestral works—three overtures, two symphonies, three concertos, three symphonic poems, and other pieces—were per-

formed by the Boston Symphony. He studied violin at the Leipzig Conservatory and played in the Gewandhaus Orchestra before coming to Boston in 1891, when he joined the BSO. He conducted Pops concerts frequently between 1897 and 1912, and for those concerts he turned out a steady string of new marches and other light pieces. In 1913 he became



*Pops patrons at the old Boston Music Hall, 1892*

head of the theory department of the Peabody Conservatory in Baltimore, and in 1916 he was named conductor of the newly organized Baltimore Symphony Orchestra. From that year until 1946 he was director of the Peabody Conservatory. He died in Baltimore in 1953.

Often during these years on either side of the turn of the century, the conductorship was divided between two people, a procedure that allowed for some variety in musical taste. It may also have encouraged concertgoers to attend more than once during a season in order to hear both conductors and develop an opinion on their respective merits—a common topic of conversation that amounted to useful free advertising.

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# THE BOSTON POPS ORCHESTRA

**KEITH LOCKHART**, *Conductor*

Tuesday evening, May 25, 1999, at 8



Excerpts from *A Midsummer Night's Dream* Mendelssohn  
March—Scherzo

The Picnic, from *Much Ado About Nothing* Doyle  
MICHAEL HAMMOND, actor

St. Crispian's Day, from *Henry V* Doyle  
MR. HAMMOND

Excerpts from *Romeo and Juliet* Berlioz  
Romeo Alone—Great Festivities in Capulet's Palace

## INTERMISSION

*Carousel* Waltz Rodgers

Quando m'en vo', from *La bohème* Puccini

O mio babbino caro, from *Gianni Schicchi* Puccini

Jewel Song, from *Faust* Gounod

KELLY KADUCE, soprano

Comedy Tonight, from *A Funny Thing Happened on the Way to the Forum* Sondheim-Sebesky

## INTERMISSION

Mambo, from *West Side Story* Bernstein

Overture to *State Fair* Rodgers-Ramin

America Simon-Morley

## *Swingin' at the Pops*

Back Bay Shuffle McRae-May

In the Mood Garland/Miller-Osser

Sing, Sing, Sing Prima/Goodman-Hyman

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records. Baldwin Piano

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**THE BOSTON POPS ORCHESTRA**

**KEITH LOCKHART**, *Conductor*

Wednesday evening, May 26, 1999, at 8



JOHN WILLIAMS conducting

**SPONSORED BY MCKINSEY & CO., INC.,  
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Robin Hood and His Merry Men,  
from *The Adventures of Robin Hood*

Korngold

Theme from *Laura*

Raksin-Morley

St. Patrick's Day, from *The Quiet Man*

Young-Morley

Theme from *Now, Voyager*

Steiner-Williams

TAMARA SMIRNOVA, violin

Parade of the Charioteers, from *Ben-Hur*

Rószá

INTERMISSION

Theme from *Gone With the Wind*

Steiner-Morley

Presenting

DIANNE REEVES

Theme from *A Summer Place*

Steiner-Holdridge

San Francisco

Kahn/Jurmann/Kaper-Hayman

INTERMISSION

By the Beautiful Sea

Carroll-Williams

September Song, from *Knickerbocker Holiday*

Weill/Anderson-Sylvetti

Speak Low, from *One Touch of Venus*

Weill/Nash-Sylvetti

An Affair to Remember

Warren/Adamson/McCarey

VIC DAMONE, vocalist

Mack the Knife, from *The Threepenny Opera*

Weill/Brecht-Mason

Suite from *The Phantom Menace* (world concert premiere)

Williams

The Flag Parade

Duel of the Fates [with the TANGLEWOOD FESTIVAL CHORUS,  
John Oliver, conductor]

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Baldwin Piano

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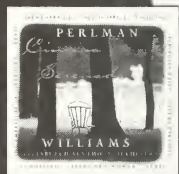
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# THE BOSTON POPS ORCHESTRA

KEITH LOCKHART, *Conductor*

Thursday evening, May 27, 1999, at 8



JOHN WILLIAMS conducting

"EVENING AT POPS"

SPONSORED BY FIDELITY INVESTMENTS

Robin Hood and His Merry Men,  
from *The Adventures of Robin Hood*

Korngold

Theme from *Laura*

Raksin-Morley

Theme from *Now, Voyager*

Steiner-Williams

St. Patrick's Day, from *The Quiet Man*

Young-Morley

Marian and Robin Love Theme,  
from *The Adventures of Robin Hood*

Korngold-Williams

ITZHAK PERLMAN, violin

Parade of the Charioteers, from *Ben-Hur*

Rósz

INTERMISSION

Theme from *Gone With the Wind*

Steiner-Morley

Presenting

DIANNE REEVES

Theme from *A Summer Place*

Steiner-Holdridge

San Francisco

Kahn/Jurmann/Kaper-Hayman

INTERMISSION

By the Beautiful Sea

Carroll-Williams

September Song, from *Knickerbocker Holiday*

Weill/Anderson-Sylvetti

Speak Low, from *One Touch of Venus*

Weill/Nash-Sylvetti

VIC DAMONE, vocalist

Mack the Knife, from *The Threepenny Opera*

Weill/Brecht-Mason

Suite from *The Phantom Menace*

Williams

The Flag Parade

Duel of the Fates [with the TANGLEWOOD FESTIVAL CHORUS,  
John Oliver, conductor]

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.

Baldwin Piano

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Among Those Present: Monadnock Regional Junior H.S. Band; Institute of Real Estate Management; Weymouth Teachers; Dartmouth Alumni Club of Boston; Boston Symphony Association of Volunteers; Mount Holyoke Club of Boston; B.J.'s Wholesale Club; Needham Teachers Association; St. Paul's Church, Wellesley; Perkiomen Tours & Travel; Muhlenberg College Alumni Office; German Rotary Club.



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# THE BOSTON POPS ORCHESTRA

KEITH LOCKHART, *Conductor*

Friday evening, May 28, 1999, at 8



JOHN WILLIAMS conducting

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AND THE GILLETTE COMPANY

Hooray for Hollywood

Whiting/Mercer-Williams

Robin Hood and His Merry Men,  
from *The Adventures of Robin Hood*

Korngold

Theme from *A Place in the Sun*

Waxman

Kenneth Radnofsky, saxophone solo

Parade of the Charioteers, from *Ben-Hur*

Rósza

## INTERMISSION

Theme from *Gone With the Wind*

Steiner-Morley

Theme from *Laura*

Raksin-Morley

St. Patrick's Day, from *The Quiet Man*

Young-Morley

Theme from *Now, Voyager*

Steiner-Williams

TAMARA SMIRNOVA, violin

Theme from *A Summer Place*

Steiner-Holdridge

San Francisco

Kahn/Jurmann/Kaper-Hayman

## INTERMISSION

By the Beautiful Sea

Carroll-Williams

A Tribute to Victor Young

arr. Ramin

Love Letters—Stella by Starlight—Sweet Sue—

My Foolish Heart—Around the World (in Eighty Days)

Mack the Knife, from *The Threepenny Opera*

Weill/Brecht-Mason

Suite from *The Phantom Menace*

Williams

The Flag Parade

Anakin's Theme

Duel of the Fates

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.

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**THE BOSTON POPS ORCHESTRA**

**KEITH LOCKHART**, *Conductor*

Saturday evening, May 29, 1999, at 8

---

Finale from Concerto for Orchestra

Bartók

Peter and the Wolf

Prokofiev

BRUCE SCHWOEGLER, narrator

INTERMISSION

SWINGIN' AT THE POPS

with

ANN HAMPTON CALLAWAY, vocalist,

THE JIVIN' LINDY HOPPERS, and FIVE O'CLOCK SHADOW

Runnin' Wild

Grey/Wood/Gibbs-Nestico

THE JIVIN' LINDY HOPPERS

How High the Moon

Hamilton/Lewis-Farber

MS. CALLAWAY

I'm Getting Sentimental Over You

Bassman/Washington-Nestico

Darren Acosta, trombone solo

Back Bay Shuffle

McRae-May

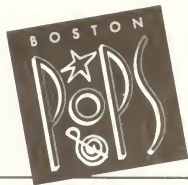
THE JIVIN' LINDY HOPPERS

Thomas Martin, clarinet solo

One O'Clock Jump

Basie-Nestico





Serenade In Blue  
Chattanooga Choo Choo  
FIVE O'CLOCK SHADOW

Gordon/Warren-Sebesky  
Gordon/Warren-Sebesky

Swing Fever  
Zoot Suit Riot  
Jump, Jive, 'n Wail

arr. Hollenbeck

A Fine Romance  
Body and Soul  
MS. CALLAWAY

Kern/Fields-Andrews  
Green/Heyman/Sour/Eyton-Farber

A Tribute to Harry James  
You Made Me Love You—  
Trumpet Blues and Cantabile

arr. Nestico

Air Mail Special (A Tribute to Lionel Hampton)  
Will Hudgins, vibraphone solo

arr. Hayman

In the Mood  
Sing, Sing, Sing  
MS. CALLAWAY, FIVE O'CLOCK SHADOW,  
THE JIVIN' LINDY HOPPERS

Garland/Miller-Osser  
Prima/Goodman-Hyman/Hollenbeck

---

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.  
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**KEITH LOCKHART**  
*Conductor*

*Julian and Eunice Cohen  
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Michael Rosenbloom  
Kristina Nilsson  
Gregory Vitale  
Sandra Kott  
Maynard Goldman  
John Harrison  
Dianne Pettipaw  
Cynthia Cummings  
Gerald Mordis  
James Orent  
Paul MacDowell  
Melissa Howe  
Stacey Alden  
Liana Zaretsky

**Second Violins**

Clayton Hoener  
Jennifer Elowitch  
Susan Shipley  
Sarah Roth  
Colin Davis  
Pattison Story  
Julie Leven  
Karma Tomm  
Kay Knudsen  
Rebecca Katsenes  
Danielle Maddon

**Violas**

Kenneth Stalberg  
Jean Haig

Anne Black  
Emily Bruell  
Donna Jerome  
David Feltner  
Barbara Wright  
Lisa Suslowicz

**Cellos**

Ronald Lowry  
William Rounds  
George Seaman  
Theresa Borsodi  
Andrew Mark  
Toni Rapier  
Kevin Crudder  
Mark Simcox

**Basses**

Robert Caplin  
Barry Boettger  
Joseph Holt  
Gregory Koeller  
Elizabeth Foulser  
Prentice Pilot  
Mark Henry

**Flutes**

Marianne Gedigian  
Ann Bobo

**Piccolo**

Iva Milch

**Oboes**

Laura Ahlbeck  
Frank Charnley

**English Horn**

Barbara LaFitte

**Clarinets**

Ian Greitzer  
Aline Benoit

**Bass Clarinet**

Edward Avedisian

**Bassoons**

Ronald Haroutunian  
Donald Bravo

**Contrabassoon**

Ruth Waterhouse

**Horns**

Kevin Owen  
Richard Menaul  
Nona Gainsforth  
Thomas Haunton  
Richard Greenfield

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Bruce Hall  
Gregory Whitaker  
Dennis Alves  
Steven Emery

**Trombones**

Darren Acosta  
James Nova  
Mark Cantrell

**Tuba**

Gary Ofenloch

**Timpani**

Everett Beale

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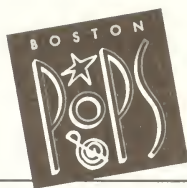
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Cleveland Morrison

**THE BOSTON POPS ESPLANADE ORCHESTRA**  
**KEITH LOCKHART, Conductor**

Sunday evening, May 30, 1999, at 7:30



JOHN WILLIAMS and HARRY ELLIS DICKSON conducting  
OLD TIMERS' NIGHT

HARRY ELLIS DICKSON conducting

Entrance of the Gladiators	Fučik
Overture to <i>The Barber of Seville</i>	Rossini
Largo from <i>Xerxes</i>	Handel
Suite from <i>Gaîté parisienne</i>	Offenbach

INTERMISSION

JOHN WILLIAMS conducting

Overture to <i>Ruslan and Ludmilla</i>	Glinka
Violin Concerto in E minor	Conus

ARTURO DELMONI

INTERMISSION

JOHN WILLIAMS conducting

By the Beautiful Sea	Carroll-Williams
A Tribute to Duke Ellington	arr. Burns
Sophisticated Lady—Take the 'A' Train — Mood Indigo—It Don't Mean a Thing (If It Ain't Got That Swing)	
Long Ago and Far Away, from <i>Cover Girl</i>	Kern-Courage

*Those Fabulous Big Bands*

Back Bay Shuffle	McRae-May
One O'Clock Jump	Basie-Nestico

*Singalong lyrics appear on page 34.*

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.  
Baldwin Piano

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# MEMORIES SING-ALONG

arranged by Richard Hayman

## MEMORIES

by Gus Kahn and E. Van Alstyne

Memories, memories, dreams of love so true,  
O'er the sea of memory I'm drifting back to you;  
Childhood days, wildwood days  
Among the birds and bees—  
You left me alone, but still you're my own  
In my beautiful memories.

## SCHOOL DAYS

by Gus Edwards and Will Cobb

School days, school days,  
Dear old golden rule days.  
Readin' an' writin' an' 'rithmetic  
Taught to the tune of a hick'ry stick.  
You were my queen in calico,  
I was your bashful barefoot beau;  
And you wrote on my slate I love you so,  
When we were a couple of kids.

## I'M LOOKING OVER A FOUR-LEAF CLOVER

by Mort Dixon and Harry Woods

I'm looking over a four-leaf clover  
That I overlooked before.  
One leaf is sunshine, the second is rain,  
Third is the roses that grow in the lane.  
No need explaining the one remaining  
Is somebody I adore.  
I'm looking over a four-leaf clover  
That I overlooked before.  
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## ROW, ROW, ROW

by Jimmie Monaco and William Jerome

Row, row, row,  
Way up the river he would  
Row, row, row.  
A hug he'd give her  
Then he'd kiss her now and then,  
She would tell him when,  
He'd fool around and fool around  
And then they'd kiss again.  
And then he'd row, row, row,  
A little further he would row, Oh, oh, oh, oh,  
Then he'd drop both his oars, take a few more  
encores  
And then he'd row, row, row.

## I WANT A GIRL

by Harry Von Tilzer and William Dillon

I want a girl just like the girl that married dear  
old dad—  
She was a pearl and the only girl that daddy  
ever had—  
A good old-fashioned girl with heart so true  
One who loves nobody else but you—  
I want a girl just like the girl that married dear  
old dad.

## ALWAYS

by Irving Berlin

I'll be loving you—Always  
With a love that's true—Always.  
When the things you've planned  
Need a helping hand

I will understand—Always, always.  
Days may not be fair—Always,  
That's when I'll be there—Always.  
Not for just an hour,  
Not for just a day,  
Not for just a year but—Always.

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## A PRETTY GIRL

by Irving Berlin

A pretty girl is like a melody  
That haunts you night and day.  
Just like the strain of a haunting refrain,  
She'll start upon a marathon  
And run around your brain.  
You can't escape, she's in your memory  
By morning, night, and noon—  
She will leave you and then  
Come back again,  
A pretty girl is just like a pretty tune.

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## IF YOU KNEW SUZY

by Buddy deSylva and Joseph Meyer

If you knew Suzy, like I know Suzy  
Oh! oh! oh! what a girl.  
There's none so classy as this fair lassie,  
Oh! oh! holy Moses, what a chassis.  
We went riding, she didn't balk,  
Back from Yonkers I'm the one that had to  
walk!  
If you knew Suzy, like I know Suzy  
Oh! oh! what a girl.

## DEEP IN THE HEART OF TEXAS

by Don Swander and June Hershey

The stars at night are big and bright  
Deep in the heart of Texas,  
The prairie sky is wide and high  
Deep in the heart of Texas,  
The sage in bloom is like perfume  
Deep in the heart of Texas,  
Reminds me of the one I love  
Deep in the heart of Texas.

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## GOD BLESS AMERICA

by Irving Berlin

God bless America, land that I love.  
Stand beside her and guide her  
Through the night with the light from above.  
From the mountains, to the prairies,  
To the oceans, white with foam,  
God bless America, my home sweet home.  
God bless America, my home sweet home.  
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## NOTES ON THE MUSIC

**SPECIAL THANKS.** An interest in new and inspiring musical ideas has been a hallmark of the Boston Pops for more than sixty years. The Pops is grateful to the Chiles Foundation and Fidelity Investments for their generous assistance, which is helping to sustain this tradition by funding the introduction of important new works to the Boston Pops repertory. These include commissions of new works as well as special arrangements of Broadway show tunes, Hollywood film scores, and medleys, such as this year's Tribute to Harry James and Salute to American Jazz (both arranged by Sammy Nestico), a new swing medley arranged by Pat Hollenbeck, and a new Don Sebesky arrangement of "Get Happy."

### FINALE from CONCERTO FOR ORCHESTRA

*Béla Bartók (1881-1945)*

Early in the 1940s, with a world war raging in Europe, Bartók immigrated to the United States, where he had a temporary position doing research on recordings of eastern European folk songs housed at Columbia University. His morale was low both because he had begun to have a series of high fevers that the doctors were unable to diagnose (but which turned out to be leukemia) and because it seemed Americans showed little interest in his music. He insisted that he never wanted to compose again. The medical men were unable to do much, yet powerful medicine that spring came not from a doctor, but rather from a conductor—Serge Koussevitzky, who commissioned an orchestral work for the Boston Symphony with a guarantee of a performance.

The result, Bartók's Concerto for Orchestra, was the first score by the composer to become a mainstream favorite, and it has introduced many to his music over the years. It remains among the most famous and highly regarded of all new works to be pre-

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miered by the BSO. Koussevitzky hailed the Concerto for Orchestra as the “best orchestra piece of the last 25 years,” and demonstrated his confidence in the score by putting it in the BSO program again only three weeks after the premiere performances! Bartók described the music of the finale as being a “life-assertion”; it begins with dance rhythms in a characteristic Bartókian *perpetuo moto* that rushes on and on, throwing off various motives that gradually solidify into themes, the most important of which appears in the trumpet and turns into a massive fugue, complicated and richly wrought, building up naturally to a splendidly sonorous climax.

## **VIOLIN CONCERTO**

*Julius Conus (1869-1942)*

Julius Conus was a student at the Moscow Conservatory and later a teacher there; he was a friend of Tchaikovsky's. He is known today almost entirely by his violin concerto, which was premiered in Moscow in 1898. The single-movement work is in three linked sections in the common fast-slow-fast configuration. It is still performed regularly in Russia, but rarely anywhere else. But there is a local connection for this work: Conus's son Sergei Conus settled in America in 1959, where he taught piano at the Boston Conservatory.

## **“AH! JE RIS...” (JEWEL SONG) from FAUST**

*Charles Gounod (1818-1893)*

In Gounod's opera *Faust* (1859)—once so popular that it was chosen to open the Metropolitan Opera's inaugural season in 1883—the aged philosopher Faust has sold his soul to the devil Mephistopheles in exchange for restored youth and the experience of living life to the fullest. Mephistopheles conjures an image of the beautiful young Marguerite, with whom Faust falls in love, and whom Mephistopheles will now help him seduce. As part of that plan, Mephistopheles leaves a casket of jewels in Marguerite's garden for her to chance upon. Marguerite begins to adorn herself with the jewels and admires herself in a mirror (found conveniently in the same casket). The decorative elements of her so-called “Jewel Song” reflect both her state of mind and the glittering splendor of the jewels themselves.

Ah! I laugh to see myself looking so pretty in this mirror! Is it you, Marguerite? Answer, answer quickly! No, it's not you: that is no longer your face, it is the daughter of a king one salutes in passing. Ah, if only *he* were here, to see me like this! He would think me as beautiful as a young mademoiselle!

Let's complete this transformation: I still haven't tried on the bracelet and the necklace. Goodness! It's as if a hand were pressing on my arm. Ah! I laugh...

## **EXCERPTS from A MIDSUMMER NIGHT'S DREAM**

*Felix Mendelssohn (1809-1847)*

As a boy of seventeen, Felix Mendelssohn was entranced by Shakespeare's *A Midsummer Night's Dream*, which he read with his sister Fanny (herself a talented composer). Almost at once he composed a brilliant overture for the play for two pianos, so that he and Fanny could play it for their own pleasure and that of others in the cultivated family circle. Seventeen years later he composed incidental music for the entire play, drawing upon thematic material already conceived for the overture, expanding it into separate numbers, and adding much more. The resulting music is Mendelssohn's most popular work, and rightly so, for the wonderfully imaginative way that he combined all the levels of the drama—Oberon and Titania, with their



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**“QUANDO M’EN VO” (MUSETTA’S WALTZ-SONG) from *LA BOHÈME***  
*Giacomo Puccini (1858-1924)*

First performed in 1897, Puccini’s *La bohème* went on to become one of the world’s most popular operas. The plot involves a group of penniless young artists in Paris, focusing particularly on the tragic love affair between the poet Rodolfo and the seamstress Mimì, who is dying of tuberculosis. Musetta is a high-strung singer who shows her true compassionate nature in the opera’s final act, during the final stages of Mimì’s illness. Earlier on, at an outdoor café where the young bohemians have gathered to celebrate Christmas, Musetta—who is on the outs with her lover, the painter Marcello—arrives with the rich state councillor Alcindoro. But having spotted Marcello, she instantly determines to make him jealous by teasing him, at the same time scandalizing Alcindoro with her brazen display. Musetta’s famous waltz-song perfectly suits her double purpose.

When I walk by myself on the street, people stop to look and admire my beauty, inspecting me from head to toe. Then I relish the subtle desire in their eyes, when, from my obvious attractions, they can imagine what is unseen. I delight in this rush of desire that surrounds me. And you who know, who remember, and suffer—how can you escape? I know it: you won’t admit your anguish, but it’s killing you!

**“O MIO BABBINO CARO” from *GIANNI SCHICCHI***  
*Giacomo Puccini*

In Puccini’s one-act comic opera *Gianni Schicchi* (1918), the family of the newly deceased Buoso Donati is horrified to learn that Donati has left his entire fortune to the local monastery. To right the situation, Donati’s nephew Rinuccio enlists the aid of Gianni Schicchi, whose daughter Lauretta he hopes to marry, which he can only do if his financial situation is remedied. (Since Donati’s death has not yet been reported to the authorities, Schicchi’s scheme will involve impersonating the deceased and dictating a new will from his sickbed.) Schicchi at first refuses to help, but in the aria “O mio babbino caro”—one of Puccini’s most beloved arias for soprano—Lauretta successfully pleads with him to do so: if she cannot marry Rinuccio, she will have no reason to live.

Oh, dear Papa, I love him, he’s so handsome; I want to go to Porta Rossa to buy the ring! Yes, I want to go there. And if I could not love him, I would go to the Ponte Vecchio and throw myself into the Arno! I’m pining; I’m tortured! God, I could die! Papa, have pity, have pity!

**PETER AND THE WOLF**  
*Sergei Prokofiev (1893-1953)*

Prokofiev’s affection for young people showed in a number of his compositions of the middle 1930s, particularly his musical fairy tale *Peter and the Wolf*, Opus 67. Prokofiev makes this charming story educational as well as enjoyable by conceiving it as a kind of children’s guide to the orchestra. Through hearings of *Peter and the Wolf*, the listener comes to identify the various woodwinds (flute—the bird, oboe—the duck, clarinet—the cat, and bassoon—the grandfather), the horns (the wolf), kettledrums (the hunters), and the strings (Peter). Each has its own characteristic tune and sonority; these are skillfully interwoven as the story of the brave but rather foolhardy boy un-

dertakes the lone capture of the wolf.

*Peter and the Wolf* was premiered in the United States in 1938 by the Boston Symphony Orchestra under the direction of the composer. It was given a second BSO performance the following year under Prokofiev's friend and former publisher, Serge Koussevitzky. The conductor wrote to Walt Disney, suggesting that Prokofiev's work might very well be suited to the kind of animation that the Disney studio had already provided for *Snow White*, for which the conductor expressed great admiration. The result was an animated cartoon with Prokofiev's music and narration by Sterling Holloway that spread the composer's musical tale all over the world, making it far and away the most famous of his compositions.

## LAURA

*David Raksin (b.1912)*

After organizing his own jazz band and studying composition in his native Pennsylvania, David Raksin moved to Hollywood in 1935, where he was engaged by Charlie Chaplin to arrange and orchestrate the music for his film *Modern Times*. During the 1937-38 academic year, Raksin attended the composition classes that Arnold Schoen-



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berg was giving at UCLA. Raksin has composed scores for more than 100 films, reaching enormous popular success with the theme from the classy mystery film *Laura* (1944). The main theme of *Laura* is used in a remarkable way in the film. A detective investigating a murder is captivated by a life-sized portrait of a woman, evidently the victim. As he ponders the portrait in the empty apartment, Raksin's music, evocative and mysterious, makes it very clear to the viewer that the detective is falling in love with a woman who is (he thinks) completely unavailable. (Fortunately for him, *Laura* was not the victim; the detective's relationship with her is complicated by the need to solve the mystery, but it is, of course, satisfactorily resolved in the end.) Though the *Laura* theme has little in common with the popular song conventions of the mid-'40s, it became a great hit when Johnny Mercer wrote lyrics to it, and it remains probably Raksin's best-known tune. •

## PARADE OF THE CHARIOTEERS from *BEN-HUR*

Miklós Rózsa (b.1907)

Hungarian-born Rózsa received the finest musical training possible, including studies in Leipzig, with every indication that he would be a significant composer primarily of concert music. He has, in fact, written more concert music—concertos, sonatas, overtures, and chamber music—than perhaps any other film composer, but he has long been known primarily for his film scores, starting with a series of English productions in the late thirties, one of the first of which was the richly evocative fantasy *The Thief of Bagdad*. After coming to the United States in 1940, Rózsa demonstrated his range in films as varied as *The Killers* (1945, based on a Hemingway story) and *The Lost Weekend* (1945, which imaginatively employed an early electronic instrument to depict Ray Milland's *delirium tremens*), and an extended series of costume epics in which he had to write music of considerable scope that nonetheless suggested an earlier time. These included *Ivanhoe* (1952), *Knights of the Round Table* (1954), and *El Cid* (1961), but he is best remembered for a series of films set in the early Christian years of the Roman Empire—*Quo Vadis?* (1951), *Ben-Hur* (1959), and *King of Kings* (1961). Rózsa's huge score for *Ben-Hur*—containing as much music as a composer might write for a full-length opera—depicts, among many other things, the brutal strength of the Roman march, Ben-Hur's love story, and the final scene in which Ben-Hur's mother and sister are miraculously cured of leprosy.

—Notes by Steven Ledbetter and  
Marc Mandel (Gounod, Puccini)





## MICHAEL HAMMOND

Michael Hammond has appeared on Broadway (*The Sisters Rosenzweig*, *Search and Destroy*, *M. Butterfly*, and *Long Day's Journey Into Night* with Jack Lemmon), on both daytime and evening television (guest roles in *Law and Order*, *The Equalizer*, *As The World Turns*, *The Guiding Light*, *Another World*, and *All My Children*), and in various regional theaters (*The Misanthrope*, *I Hate Hamlet*, and *Death*

and the Maiden with Boston's New Repertory Theatre, *Speed-the-Plow* with the Pennsylvania Stage Co., and *Burn This* at the Cincinnati Playhouse). For many years, he has also been a member of Shakespeare & Company, where he currently serves as an actor, teacher, and administrator. His recent acting credits at Shakespeare & Company include *The Lear Project* with Olympia Dukakis and *The Millionairess* with Raquel Welch. With that company he has also appeared in *The Winter's Tale*, *The Comedy of Errors*, and *Romeo and Juliet*. This past week Mr. Hammond appeared in "Brush Up Your Shakespeare," a collaboration between the Boston Pops Orchestra and Shakespeare & Company taped for "Evening at Pops", which featured dramatic scenes from Shakespeare's plays and musical works inspired by them.

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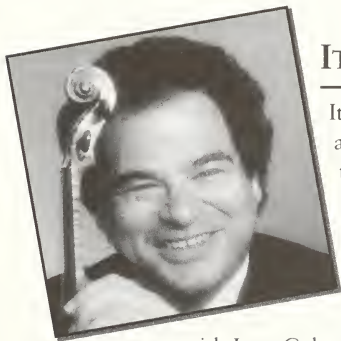
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## KELLY KADUCE

Soprano Kelly Kaduce hails from Minnesota, where she received her bachelor of music degree at St. Olaf College. She is currently enrolled in the master's program at Boston University. Her wide range of roles in opera, operetta, and musical theater have included Musetta in *La bohème*, the Widow in Dominick Argento's *The Boor*, Josephine in *H.M.S. Pinafore*, Pepi in *Wiener Blut*, Lauretta in *Gianni Schicchi*, Dido in

*Dido and Aeneas*, and Lilli Vanessi in *Kiss Me, Kate*. Ms. Kaduce's concert credits include Barber's *Prayers of Kierkegaard* with the Boston University Orchestra, Argento's *Casa Guidi* with the St. Olaf Orchestra, and Berg's *Seven Early Songs*, also with the B.U. Orchestra. Recently honored as a Grand Winner in the Metropolitan Opera National Council Auditions, Ms. Kaduce has also taken first place in both the New Jersey Alliance of Performing Artists and the National Association of Teachers of Singing competitions as well as second place in the Annamaria Saritelli-Dipanni Bel Canto Competition. Kelly Kaduce made her Boston Pops debut earlier this season and will spend the summer of 1999 performing with Glimmerglass Opera (Cooperstown, New York) as a Young Artist.



## ITZHAK PERLMAN

Itzhak Perlman's unique combination of talent, charm, and humanity is recognized by audiences throughout the world, as is the irrepressible joy of music-making that he communicates. Born in Israel in 1945, Mr. Perlman completed his initial training at the Academy of Music in Tel Aviv; an appearance on "The Ed Sullivan Show" in 1958 brought him to international attention. Following studies at the Juilliard School

with Ivan Galamian and Dorothy DeLay, Mr. Perlman won the Levintritt Competition in 1964; since then he has appeared with every major orchestra, and in recitals and festivals throughout the world. In April/May 1990 he was part of the Israel Philharmonic's history-making first visit to the Soviet Union. In December 1993 he joined Seiji Ozawa and the Boston Symphony Orchestra for a gala Dvořák concert in Prague, later issued by Sony Classical on compact disc and home video; following the PBS broadcast of that concert, Messrs. Perlman and Ozawa received Emmy awards for "Individual Achievement in Cultural Programming." The violinist has also collaborated with John Williams and the Boston Symphony Orchestra performing the violin solos for Steven Spielberg's Academy Award-winning film, *Schindler's List*. Mr. Perlman's best-selling recordings—on Angel/EMI, Deutsche Grammophon, London/Decca, CBS Masterworks/Sony Classical, Erato/Elektra International Classics, and RCA/BMG Classics—have won fifteen Grammys. Recent releases include *The American Album*, a Grammy-winning recording of works by Barber, Bernstein, and Foss with Seiji Ozawa and the Boston Symphony; *Cinema Serenade*, a collection of popular hits from the movies, with John Williams and the Boston Pops; and a collaboration with pianist Oscar Peterson, guitarist Herb Ellis, bassist Ray Brown, and drummer Grady Tate in

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some of the great jazz classics. Throughout 1995, on the occasion of Mr. Perlman's fiftieth birthday, EMI honored him as "Artist of the Year" with the release of a twenty-one-disc set entitled *The Itzhak Perlman Collection*. The release of that set coincided with "The Definitive Perlman Experience," in which he performed seven concertos in four concerts at London's Royal Festival Hall in June of that year. The Emmy-winning PBS television special "In the Fiddler's House" was the third of Mr. Perlman's television specials to win that award. Filmed in Poland in 1995, this Klezmer music program has since been released in audio and home video formats. A national tour of "In the Fiddler's House" took place in the summer of 1996 before capacity audiences. A second recording of klezmer music was subsequently released by EMI. During the past few years, Mr. Perlman has also appeared on the conductor's podium and through this medium he is further delighting his audiences. Numerous publications and institutions have paid tribute to Itzhak Perlman as artist and humanitarian; he has entertained and enlightened millions with his appearances on television; his devotion to the cause of the handicapped and disabled is an integral part of his life. Mr. Perlman has performed regularly with the Boston Symphony Orchestra since 1978, including annual appearances at Tanglewood since 1984. He has been an "Evening at Pops" guest many times, most recently in 1997.

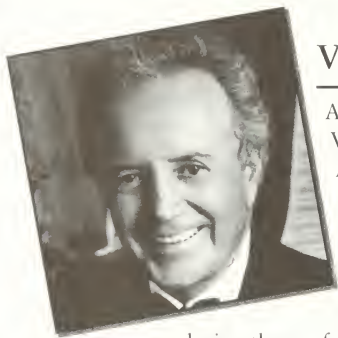
## DIANNE REEVES

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In her singing, Dianne Reeves draws upon a world of influences: Africa, Brazil, and the Caribbean; gospel and r&b; and classic and contemporary pop. Her powerful storytelling instinct surfaced in 1982, when her autobiographical hit *Better Days* conveyed the message of hope that sparks all her work. A Blue Note/EMI recording artist since 1987, Ms. Reeves has earned three Grammy nominations and a vast international audience her albums (ten to date) have created. It stretches from New York to London, Berlin to Brazil, and to Japan, where she sings regularly at the Blue Note clubs in Tokyo, Yokohama, and Osaka, as well as at festivals. Her 1997 return to New Morning, the preeminent jazz club of Paris, resulted in the best-selling compact disc *New Morning*, issued by French Blue Note. Born in Detroit in 1956 and raised in Denver, Dianne Reeves lost her father to cancer when she was two. But her grandmother, mother, aunt, and sister gave her a sense of unshakable fortitude. Music was another gift from her family. Her father had been a singer; her mother played trumpet; an uncle, Charles Burrell, was a bassist with the Colorado Symphony; and her cousin is the celebrated keyboardist, composer, and arranger George Duke, who would later become her record producer as well. As a child, Ms. Reeves studied piano, which became the source of her rich harmonic awareness. In junior high, she and other black children in Denver participated in one of the country's first school bussing programs, travelling into hostile white neighborhoods. Then thirteen, she joined other students—black, white, and Hispanic—in trying to educate their elders through assemblies and a concert to show how music cuts across racial boundaries. At sixteen, Ms. Reeves sang with her high school band at a National Association of Jazz Education convention in Chicago. One of the people who heard her was trumpeter Clark Terry, who became one of her mentors and invited her to sing with his all-star group. In 1976, after several years of singing in local clubs, Dianne Reeves moved to Los Angeles. With interest in straight-ahead jazz singing on the wane, she joined the Latin fusion group Caldera and met keyboardist Eduardo (Eddie) del Barrio, a lasting friend with whom she has co-written



some of her most powerful songs. She also sang with Night Flight, an experimental jazz band led by pianist Billy Childs, who became her musical director for ten years. Ms. Reeves recorded her first two albums—*Welcome to My Love* (1982) and *For Every Heart* (1985)—for Palo Alto. During that time, she also wrote and recorded *Better Days*, a recollection of her grandmother that she has since expanded into a gospel-influenced narrative about her youth. In 1987 she became the first vocalist to sign with the reactivated Blue Note label. Her recordings include *Dianne Reeves* (1987), *Never Too Far* (1989), *I Remember* (1991), *Art and Survival* (EMI, 1994), *Quiet After the Storm* (1995, Grammy-nominated), *The Grand Encounter* (1996), *That Day* (1997, also Grammy-nominated), and *Rivers* (1999). The current year finds Dianne Reeves joining the Lincoln Center Jazz Orchestra as a guest in several special Duke Ellington projects, including a concert at the White House, a PBS television series, and tours of the United States and Europe. She was also featured in a special on CBS's "Sunday Morning." With these performances, Dianne Reeves is making her Boston Pops debut.



## VIC DAMONE

As he celebrates his 52nd anniversary as a performer, Vic Damone remains one of the most celebrated American vocalists. He even appeared in the 1997 film comedy *Money Talks*, in which Chris Tucker's character poses as the singer's son. In November 1998 Mr. Damone headlined a three-day academic conference at Hofstra University (Hempstead, New York) on the life of Frank Sinatra. The only singer to perform

during the conference, Mr. Damone was awarded the distinguished Hofstra President's Medal following the concert. In 1997 he was inducted into the Songwriter's Hall of Fame in New York. He has recorded more than 2,000 songs, including "An Affair to Remember," "On the Street Where You Live," "Gigi," "Ebb Tide," "Why Was I Born," and "You're Breaking My Heart." Reader's Digest has released his latest recording, a triple compact disc set entitled *The Legendary Vic Damone*. The selections include thirty new recordings and such classics as "Stardust," "The Girl from Ipanema," "Perfidia," "Night and Day," "Green Eyes," and "Embraceable You." Born Vito Farinola in Brooklyn, New York, in 1928, Vic Damone took his mother's maiden name when he entered the entertainment profession. His mother was a piano teacher and his father played the guitar. When his electrician father was sidelined by an on-the-job injury, Vic dropped out of high school in his junior year to help support his family, which included four sisters. In 1997, 52 years later, Vic Damone returned to Lafayette High School in his old Bensonhurst neighborhood to receive his high school diploma. His first job was as an usher at the famous Paramount Theatre in New York, where the hottest big bands and singing stars of the day would perform and where Mr. Damone was encouraged by Perry Como to try a singing career. On March 9, 1947, Vic Damone stepped up to the microphone at New York radio station WHN for his professional debut, a guest appearance on the Gloom Dodgers radio show hosted by Morey Amsterdam. Shortly before his eighteenth birthday he was a winner on Arthur Godfrey's popular "Talent Scouts" program, which brought him to the attention of Milton Berle and led to an engagement at La Martinique night club.



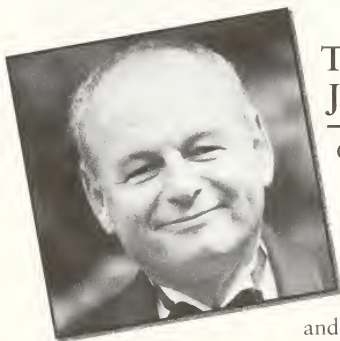
Subsequently Mr. Damone hosted his own radio series, performed at the Paramount (as the singing star backed by Stan Kenton's orchestra), and began recording for Mercury Records. His first record, "I Have But One Heart," was an instant hit, and he followed it with appearances in films such as *Rich, Young and Pretty*, *Hell to Eternity*, *Athena*, and *Deep in Your Heart*. Following two years service in the U.S. Army, he was back on the screen with *Kismet*, *Crash Boat*, and *Hit the Deck*. But he missed singing to a live audience and returned to touring coast to coast in night clubs and concert halls, a practice he continues to this day, having found a new audience among the members of Generation X.



## TAMARA SMIRNOVA

Born in 1958 in Siberia, Tamara Smirnova is associate concertmaster of the Boston Symphony Orchestra and concertmaster of the Boston Pops Orchestra. Ms. Smirnova began playing the violin at six and graduated in 1981 from the Tchaikovsky Conservatory in Moscow. Upon completing her studies she moved to Zagreb, soon becoming concertmaster of the Zagreb Philharmonic Orchestra, the youngest concertmaster in

the history of that ensemble. While in Zagreb, she won acclaim for her numerous solo recitals, as well as for solo appearances with various orchestras. A bronze medalist in the 1985 Queen Elisabeth Competition in Brussels, Ms. Smirnova performs regularly at the Dubrovnik Summer Festival. She made her American recital debut at Jordan Hall in November 1986 and has appeared as concerto soloist with the Boston Symphony Orchestra, the Boston Pops Orchestra (most recently in May 1998), and other New England orchestras, as well as in California and North Carolina. Ms. Smirnova has recorded for Jugoton and has been a lecturer at the Music Academy in Zagreb.



## TANGLEWOOD FESTIVAL CHORUS JOHN OLIVER, CONDUCTOR

Organized in the spring of 1970, when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center, the Tanglewood Festival Chorus marked its twenty-fifth anniversary in April 1995. In December 1994, in its first performances overseas, the chorus joined Seiji Ozawa and the Boston Symphony Orchestra for tour performances

in Hong Kong and Japan. In February 1998, singing from the General Assembly Hall of the United Nations in New York, the Tanglewood Festival Chorus represented the United States when Seiji Ozawa conducted the Winter Olympics Orchestra with six choruses on five continents, all linked by satellite, in the "Ode to Joy" from Beethoven's Ninth Symphony to close the Opening Ceremonies of the 1998 Winter

Olympics. Co-sponsored by the Tanglewood Music Center and Boston University and made up of members who donate their services, the Tanglewood Festival Chorus is now the official chorus of the Boston Symphony Orchestra. The chorus has collaborated with Seiji Ozawa and the BSO on numerous recordings and may also be heard on two Christmas albums with John Williams and the Boston Pops Orchestra—*Joy to the World*, on Sony Classical and *We Wish You a Merry Christmas*, on Philips—and the recent RCA Victor album *Holiday Pops* with Keith Lockhart and the Boston Pops Orchestra. In addition to his work with the Tanglewood Festival Chorus, John Oliver was for many years conductor of the MIT Chamber Chorus and MIT Concert Choir, and a senior lecturer in music at MIT. Mr. Oliver founded the John Oliver Chorale in 1977.

## TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, CONDUCTOR

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### Sopranos

Carol Amaya  
Barbara Berry  
Sarah S. Brannen  
Jennifer Wehr Brosky  
Susan Cavalieri  
Catherine Cave  
Lorenzee Cole  
Patricia Cox  
Sarah Dorfman Daniello  
Carol E. Didget  
Ann M. Dwelley  
Kathy Ho  
Nancy Kurtz  
Marlene Luciano-Kerr  
Kieran Murray  
Livia Racz  
Johanna Schlegel  
Suzanne Schwing  
Patricia J. Stewart  
Angela M. Vieira

### Altos

Maisy Bennett  
Betty B. Blume  
Sharon Brown

Abbe Dalton Clark  
Ethel Crawford  
Barbara Naidich Ehrmann  
Tracey Fulgan  
Evelyn Eshleman Kern  
Annie Lee  
Fumiko Ohara  
Roslyn Pedlar  
Barbara M. Puder  
Marian Rambelle  
Kathleen Schardin  
Linda Kay Smith  
Ada Park Snider  
Julie Steinhilber  
Marguerite Weidknecht

### Tenors

Paul Allen  
John C. Barr  
Richard A. Bissell  
Stephen Chrzan  
Dominador F. Coloyan  
J. Stephen Groff  
Mark H. Haddad  
Michael Healan  
Stanley Hudson

Ronald Lloyd  
Henry Lussier  
David Norris  
John R. Papirio  
Dwight E. Porter  
Brian R. Robinson  
Peter L. Smith  
Kurt Walker

### Basses

Stephen Bloom  
Elliott Gyger  
Jeramie D. Hammond  
Youngmoo Kim  
John Knowles  
Bruce Kozuma  
David K. Lones  
David Mazzotta  
Liam Moran  
Stephen H. Owades  
Donald R. Peck  
Karl Josef Schoellkopf  
Peter S. Strickland  
Bradley Turner  
Peter J. Wender  
Warren P. Ziegler

William Cutter, Guest Chorus Conductor  
Felicia A. Burrey, Chorus Manager  
Martin Amlin, Rehearsal Pianist



## BRUCE SCHWOEGLER

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After a long tenure as Boston's top-rate weeknight weathercaster, Bruce Schwoegler has moved to WBZ-TV Channel 4's weekend weather programs. Winner of New England first Emmy Award for Outstanding Meteorologist (1986), Mr. Schwoegler also won the Ohio State Award for a prime time special on the "greenhouse effect" (1991) and the American Meteorological Society's 1994 National Outstanding

Broadcast Meteorologist Service Award. Prior to joining WBZ, Mr.

Schwoegler was a U.S. Naval Lieutenant working in meteorology and oceanography in Alaska, the North Pacific, Florida, and the Caribbean. He holds a bachelor's degree from the University of Wisconsin-Madison (double major in meteorology and naval science). *Weather and Energy*, his first book, was published in 1982 and received accolades for excellence in energy education. He has worked as an environmental columnist at United Press International and the Associated Press, and his syndicated cartoon/column "Weatherwise and Otherwhys" has been printed throughout the world. At Boston University, Mr. Schwoegler helped create the school science curricula. He was also seated on the AMS Board of School and Popular Meteorological and Oceanographic Education. An Overseer of Boston's Museum of Science, he has lectured there and at institutions and schools throughout the region. Bruce Schwoegler, who is making a return appearance with the Boston Pops Orchestra, has been a consultant to the National Geographic Society, Weather Services Corporation, and various environmental groups.



## ANN HAMPTON CALLAWAY

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Acclaimed singer/songwriter Ann Hampton Callaway has received national attention from television audiences for her song "The Nanny Named Fran," which she wrote and performs for the CBS television series. Another of her compositions, "At the Same Time," was recently performed in Los Angeles by Barbra Streisand for President Clinton and was recorded for Ms. Streisand's popular compact disc *Higher Ground*.

Ms. Callaway also provided lyrics to a Rolf Lovland melody sung by Ms. Streisand at her wedding to James Brolin. The song, entitled "I've Dreamed of You," was subsequently recorded for the compact disc *Barbra in Love*. Ann Hampton Callaway's recent CD recordings include *After Ours* (Denon) with jazz pianist Kenny Barron and bassist Jay Leonhart and *To Ella With Love* (Touchwood Records) with Wynton Marsalis, Cyrus Chestnut, Christian McBride, and Lewis Nash. This tribute to the late Ella Fitzgerald features some of the singer's best-loved standards. At the Carnegie Hall Tribute to Ella Fitzgerald, Ms. Callaway performed selections from the recording. Her other recordings include *This Christmas* (Angel), *Bring Back Romance* (DRG), *Ann Hampton Callaway* (also DRG), and *Sibling Revelry* (with her sister, Broadway musical star Liz Callaway). The Cole Porter Estate officially rec-

ognizes Ann Hampton Callaway as the only composer to have collaborated with Cole Porter. Her music to his posthumously discovered lyric "I Gaze in Your Eyes" was recorded for the Ben Bagley "Cole Porter Revisited" series. Ms. Callaway has performed in major venues, concert halls, and jazz festivals around the world. She performed a nationally televised show at Moscow's Estrada Theatre and was invited to sing for former President Gorbachev at the Youth Peace Summit. She has performed in Washington for President Clinton and on numerous national television shows such as *The Today Show*, *The Charlie Rose Show*, *The Oprah Winfrey Show*, and *Charles Grodin*, and on CNN, ABC News, PBS, and the BBC. She recently performed *Sibling Revelry* with her sister at London's Donmar Warehouse, and then resumed her solo performances, headlining at Harrah's in Atlantic City, followed by sold-out performances in New York. Her 1999 schedule takes her to Los Angeles, Boston, Washington, Denver, Seattle, and Paris. Ms. Callaway recently completed recording her second CD for Touchwood Records. Entitled *Easy Living*, it features pianists Kenny Barron, Benny Green, and Bill Charlap, with guest artists Wynton Marsalis and Nelson Rangel. She recently appeared with Mr. Marsalis and the Lincoln Center Jazz Orchestra and at Carnegie Hall with Skitch Henderson and the New York Pops. In the fall of 1999 she will star in a new Broadway musical, *Swing*.



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## THE JIVIN' LINDY HOPPERS

The Jivin' Lindy Hoppers (known in the United Kingdom as the Jiving Lindy Hoppers) is a high-energy dance company based in London, England. The group was founded in 1984 by Terry Mona-

ghan and Warren Heys as the product of a cultural inter-

section of two trends: the 1983 revival of interest in the Lindy Hop and the 1984 upsurge of interest in dance in the U.K. They organized weekly workshops in London's East End and within eleven months were on stage with the Count Basie Orchestra at the Royal Festival Hall. The JLH established themselves in the following years by taking on a wide variety of work in the dance, jazz, and commercial worlds. In 1995 alone, the company gave more than 150 workshops and more than a hundred performances. Highlights of the company's work include three performances for ten thousand New Yorkers at the Lincoln Center Out-of-Doors Festival in 1992, which led to an invitation to perform for nine thousand New York schoolchildren as part of Lincoln Center's community holiday program in August 1997. The Jivin' Lindy Hoppers have won major awards for both their performances and their pioneering work in education. These include a Digital Dance Award, a Barclays New Stages Award, and a Gulbenkian Foundation Dance Award. The JLH have been featured on television in Nickelodeon's "Boogie Box" and in the BBC documentary "Treasures in Trust," celebrating the centenary of the National Trust. The energy, excitement, and enthusiasm generated by this multicultural company of young dancers continues to create a great demand for performances and workshops throughout Europe and the United States.



## FIVE O'CLOCK SHADOW

Boston's original vocal pop band, Five O'Clock Shadow, began performing on the *a cappella* scene in the Boston area in 1991, but it wasn't until 1998—and the release

of their indie-label debut, *So There* (PAC Records)—that the band began to break through with its original material. Their sound is an amalgam of rock, funk, dance, hip hop, jazz, and edgy pop grooves, marked by in-the-pocket vocal percussion and lush harmonies. Since the release of their recording, the group has been touring throughout the United States and Japan. Four of its six members hail from prominent music schools, including Berklee College of Music and Boston Conservatory of Music. They are strong advocates for music education in America's schools and devote considerable time on the road to conducting master classes and clinics at schools and colleges. Five O'Clock Shadow includes tenors Bill Eddy, Dan Lennon, and Oren Malka, baritone Paul Pampinella, with David "Stack" Stackhouse providing vocal percussion and Denmark's "Human Bass," Benni Chawes. The group has appeared in small clubs and large venues, including Boston's FleetCenter, Avalon, and



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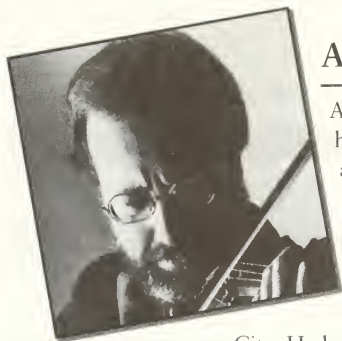
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Symphony Hall, the Kennedy Center in Washington, D.C., New York's The Bottom Line and The Bitter End, and Tokyo's Club Citta. The group has shared the stage with James Brown, Sister Hazel, Edwin McCain, and Blessed Union of Souls, among others. In December 1998 they appeared with Keith Lockhart and the Boston Pops and special guest Aaron Neville for a holiday concert at Symphony Hall. Five O'Clock Shadow's 1999 schedule includes an east coast "Legends and Legacy" tour with the Nylons, two tours of Japan, and a holiday album to be released in the fall.



## ARTURO DELMONI

Arturo Delmoni's interpretations of violin masterpieces have earned him critical acclaim in the United States and abroad. Mr. Delmoni has appeared with the symphony orchestras of St. Louis, Dallas, Spokane, Jupiter, El Paso, Glendale, and Tucson; the Pro Arte Chamber Orchestra of Boston; the California Chamber Symphony; and the philharmonic orchestras of Rhode Island, Brooklyn, Boston, Omaha, and Kansas City. He has performed with the Boston Pops Esplanade Orchestra on numerous occasions, most recently in May 1996. As a recitalist he has appeared throughout the United States and in Europe, the Middle East, Japan, and Hong Kong. As a chamber musician, Mr. Delmoni has collaborated with such illustrious colleagues as Pinchas Zukerman, Elmar Oliveira, Emanuel Ax, Nathaniel Rosen, Jon Kimura Parker, Jeffrey Kahane, and Dudley Moore; he regularly appears at the Seattle, Steamboat Springs (Colorado), Deer Valley (Utah), and Sitka (Alaska) music festivals. In addition, he served on the jury for the first Henryk Szeryng Competition in Mexico City. Born to Italian parents living in New York, Arturo Delmoni received his first violin lessons at age four and soon came to the attention of Dorothy DeLay of the Juilliard School. His public career had already begun with recitals and a network television appearance when he entered Juilliard as a Naumburg scholarship student. He continued his studies with Miss DeLay and also studied with Ivan Galamian, Josef Gingold, Jascha Heifetz, and Nathan Milstein. Mr. Delmoni took honors in the Dealey, Flagler, Viña del Mar, Kennedy-Rockefeller, and Leventritt competitions. His recording entitled *Songs My Mother Taught Me*, featuring Romantic miniatures and encore pieces, was highly praised by prominent critics. This was followed by an album of unaccompanied violin music by Bach, Kreisler, and Ysaÿe and an album of sonatas for violin and piano by Franck and Fauré. The album *Rejoice! A String Quartet Christmas* by Arturo Delmoni & Friends received enthusiastic recommendations from *Stereo Review*, *American Record Guide*, and scores of major newspapers. *Rejoice!* Volume Two has enjoyed the same critical success and *Rejoice!* Volume Three was recently released. Mr. Delmoni's duo recital recording with cellist Nathaniel Rosen, entitled *Music for a Glass Bead Game*, was nominated for a 1998 AFIM Indie Award, received a Golden Ear award, and appeared on *Fanfare's* "Best of 1998" list.

B O S T O N



KEITH LOCKHART, conductor

B S O 2 0 0 0

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Tuesday, June 1, at 8 p.m.\*

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Wednesday, June 2, at 8 p.m.\*

KEITH LOCKHART conducting  
Boston Pops Orchestra

Audra McDonald, mezzo-soprano  
Ms. McDonald to perform selections from her recording *Way Back to Paradise* (featuring works by composer/lyricists of her own generation) and songs of Arlen and Gershwin. Program also to include excerpts from Mussorgsky's *Pictures at an Exhibition*.

\*"Evening at Pops" television taping

Thursday, June 3, at 8 p.m.

Friday, June 4, at 8 p.m.  
JOHN WILLIAMS conducting  
Boston Pops Orchestra

Heng-Jin Park Ellsworth, piano  
Program to include Mendelssohn's Piano Concerto in G minor and music from *The Phantom Menace*.

Saturday, June 5, at 8 p.m.

Monday, June 7, at 8 p.m.\*  
KEITH LOCKHART conducting  
Boston Pops Orchestra  
Nathan Lane, special guest  
Program to include a tribute to great moments from the Danny Kaye films *The Court Jester* and *Hans Christian Andersen*, plus "Mommy, Gimme a Drinka Water" and "Ballin' the Jack."

Sunday, June 6, at 7:30 p.m.

JOHN WILLIAMS conducting  
Boston Pops Esplanade Orchestra  
Arturo Delmon, violin  
Program to include Julius Conus's Violin Concerto, a tribute to Duke Ellington, and "By the Beautiful Sea."

For tickets, call SymphonyCharge at (617) 266-1200 or (888) 266-1200, Monday through Saturday from 10am to 6pm, and charge your tickets to American Express, MasterCard, VISA, Diners Club, or Discover Card. Or you may make a reservation and send in your payment by check. Order on-line anytime by visiting our website at [www.bso.org](http://www.bso.org). There is a \$3 handling fee for each ticket ordered by phone or on-line. Tickets are non-refundable and may not be exchanged.

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FOR SYMPHONY HALL CONCERT AND TICKET INFORMATION, call (617) 266-1492. For Boston Pops program information, call "C-O-N-C-E-R-T" (266-2378).

THE BSO'S WEB SITE (<http://www.bso.org>) provides information on all Boston Symphony and Boston Pops activities at Symphony Hall and at Tanglewood, and is updated regularly.

**PLEASE NOTE:** In consideration of our artists and patrons, late seating will take place only during the seating break approximately five minutes after the start of each performance.

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**ESPLANADE CONCERTS:** The Boston Pops Esplanade Orchestra performs six free concerts at the Hatch Shell on the Charles River Esplanade, July 2, 3, 4, 6, 7, and 8. All performances begin at 8 p.m.

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**THE SYMPHONY SHOP** is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open through the Boston Pops season for one hour before each concert and during the intermissions. The shop carries BSO, Pops, and musical-motif merchandise and gift items such as recordings, apparel for adults and children, calendars, coffee mugs, jewelry, and posters. A selection of Symphony Shop merchandise is also available during concert hours outside the Cabot-Cahners Room in the Massachusetts Avenue corridor. All proceeds benefit the Boston Symphony Orchestra. For daytime hours, merchandise information, and mail order service, please call (617) 638-9383.

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A vibrant blue-tinted photograph of the Boston Pops Orchestra. In the upper right, conductor Keith Lockhart is shown in a white tuxedo with a black bow tie, smiling and holding a baton. The rest of the image is filled with orchestra members in white uniforms, playing various instruments like violins, cellos, and woodwinds. The overall mood is celebratory and professional.

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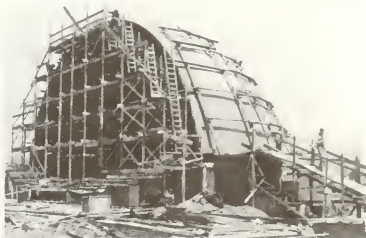


Currently on view in the Cohen Wing display cases are two exhibits of photographs related to different aspects of the Boston Pops and its history. Each showcases the work of primarily one photographer.

During the early 1970s, as an official photographer for "Evening at Pops," Michael Pierce photographed the many stars who appeared on the PBS series with Arthur Fiedler and the orchestra, capturing with his lens the essence of the Boston Pops. This photograph from *Evening at Pops: Photographs by Michael Pierce*

shows a May 1973 performance featuring guest artist Ella Fitzgerald.

"Shells" on the Esplanade: A Photographic Essay examines the history of the structures used for the series of free concerts on the Charles River Esplanade, inaugurated in 1929 by Arthur Fiedler. Highlighting this exhibit is the photography of Martha Burnham Humphrey, a talented artist and photographer, who documented in detail the construction in 1940 of the Hatch Memorial Shell, the granite structure that still serves as the venue for the free Boston Pops Esplanade Concerts.



# BSO 2000

**BSO 2000, the \$130-million campaign now under way – with \$106 million raised to date – will carry the Boston Symphony Orchestra's long-established role as a musical leader and educator into the next century.**

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PHOTO BY WALTER H. SCOTT

# In the POPS Spotlight

## Art in Support of Art

Throughout the 1999 Boston Pops season, as Symphony Hall resounds with music, the Cabot-Cahners Room is filled with works of art, continuing the long-standing tradition of bringing visual pleasure to the concertgoing public and especially the art collectors among them. Sponsored by the Boston Symphony Association of Volunteers, the shows for the current Pops season continue with an exhibition by Doris Chung, on display through June 30. Currently Senior Graphic Designer of the Boston Symphony Orchestra, Ms. Chung graduated from the Art Institute of Boston. Although the main focus of her career has been graphic design, she continues to work in fine arts as well. She has worked for five years in black and white photography and three years in color photography. At her alma mater, Ms. Chung has taught summer programs in bookmaking and graphic design. She has also donated some of her pieces to AIB, and her work has been published in several of Nathan Goldstein's academic drawing books. The current exhibit, Ms. Chung's second at Symphony Hall, features works in various media, including pen and ink drawings, linoleum block prints, photography, acrylic paint-

ings, oil paintings, and mixed media collages. If you are interested in purchasing any of the works for sale, or would like additional information, please call the Volunteer Office at (617) 638-9391.

## Do You Have Symphony Hall Memorabilia?

In preparation for the Symphony Hall Centennial in the year 2000, the Boston Symphony Archives is seeking memorabilia documenting the rich history of this building, which, until its opening in October 1900, was referred to as the New Boston Music Hall. Specific items sought include the following: New Boston Music Hall stock certificates, issued starting in 1893; New Boston Music Hall reports to shareholders, 1893-1934, and any materials relating to the financing and construction of Symphony Hall by McKim, Mead & White, architects. In addition, we are looking for documentation of Symphony Hall events spanning the years 1900 to the present—in particular, materials relating to non-Boston Symphony/Boston Pops events, including programs, photographs, and recordings. Please contact BSO Archivist Bridget Carr at (617) 638-9434 for further information or e-mail to [BCarr@bso.org](mailto:BCarr@bso.org).

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## KEITH LOCKHART

In February 1995 Keith Lockhart was named twentieth Conductor of the Boston Pops Orchestra since its founding in 1885. Now in his fifth Pops season, Mr. Lockhart has conducted more than 250 concerts; made twenty-seven television shows; made his Carnegie Hall debut with the Boston Pops Orchestra; and led eight national tours and his first overseas tour with the Boston Pops Esplanade Orchestra. In 1996 Keith Lockhart and the Boston Pops Orchestra signed a four-year, six-album exclusive recording contract with RCA Victor. *The Celtic Album* was nominated for a 1999 Grammy Award. This spring they will record a new album of American patriotic music, *A Splash of Pops*, for release on June 29.

Born in Poughkeepsie, New York, in 1959, Keith Lockhart holds degrees from Furman University in Greenville, South Carolina, and Carnegie-Mellon University in Pittsburgh. He held positions in Pittsburgh and Akron before becoming a Conducting Fellow of the Los Angeles Philharmonic Institute in 1989. The following year he moved to Cincinnati as Assistant Conductor of the Cincinnati Symphony Orchestra, later serving as Associate Conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras, while also becoming Music Director of the Cincinnati Chamber Orchestra. In January 1998, Mr. Lockhart was appointed Music Director of the Utah Symphony, effective with the 1998-99 season. He studied piano with John Noel Roberts, Gwendolyn Stevens, and Maria-Regina Seidlhofer of the Vienna Hochschule. His training as a conductor includes study with Istvan Jaray, Otto-Werner Mueller, Harold Farberman, and Werner Torkanowsky.

As a guest artist, Mr. Lockhart has conducted the Chicago Symphony Orchestra, the Los Angeles Philharmonic, the Minnesota Orchestra, the Montreal Symphony, the Toronto Symphony, the Cleveland Orchestra, and the Los Angeles Chamber Orchestra. Notable recent engagements include his first concerts as Music Director of the Utah Symphony; his first major opera production, Douglas Moore's *The Ballad of Baby Doe*, with the Washington (D.C.) Opera; the Cincinnati Chamber Orchestra's New York debut at Town Hall; and guest conducting debuts with the New York Philharmonic, Singapore Symphony, National Arts Center Orchestra, New England Conservatory Orchestra, St. Paul Chamber Orchestra, Dallas Symphony, and Philadelphia Orchestra. Upcoming engagements include debuts with the San Francisco Symphony in summer 1999 and the Houston Symphony in the 1999-2000 season.

With his appointment to the position of Boston Pops Conductor, Keith Lockhart succeeded John Williams, who held that position from 1980 to 1993. Mr. Lockhart holds both the Julian and Eunice Cohen Boston Pops Conductor's Chair and the Germeshausen Family Boston Symphony Youth Concerts Conductor's Chair. In addition, he serves as a "godparent" for the John D. Philbrick Elementary School in Roslindale as part of the Boston Music Education Collaborative. Mr. Lockhart holds honorary doctorates from the Boston Conservatory, awarded in 1996, and Northeastern University, awarded in June 1998.

### Recordings by Keith Lockhart and the Boston Pops Orchestra

All on RCA Victor:

*American Visions*

*The Celtic Album* [nominated for a Grammy, 1999]

with Eileen Ivers, violin, and Cherish the Ladies

*Holiday Pops*

*Runnin' Wild: The Boston Pops Play Glenn Miller*

with John Pizzarelli and the King's Singers

*A Splash of Pops* [to be released June 29, 1999]



## JOHN WILLIAMS

In January 1980 John Williams was named nineteenth Conductor of the Boston Pops Orchestra since its founding in 1885. He assumed the title of Boston Pops Laureate Conductor following his retirement in December 1993 and currently holds the title of Artist-in-Residence at Tanglewood. Born in New York, Mr. Williams attended UCLA, studied composition privately with Mario Castelnuovo-Tedesco, and attended the Juilliard School, where he studied piano with Madame Rosina

Lhevinne. He worked as a jazz pianist before beginning his career in the film studios, where he worked with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmy awards for his work.

John Williams has composed the music and served as music director for more than eighty films, including *Stepmom*, *Saving Private Ryan*, *Amistad*, *The Lost World*, *Rosewood*, *Sleepers*, *Nixon*, *Sabrina*, *Schindler's List*, *Jurassic Park*, *Home Alone 2*, *Far and Away*, *JFK*, *Hook*, *Home Alone*, *Presumed Innocent*, *Born on the Fourth of July*, the three *Indiana Jones* films, *The Accidental Tourist*, *Empire of the Sun*, *The Witches of Eastwick*, *E.T. (the Extra-Terrestrial)*, *Superman*, *Close Encounters of the Third Kind*, the *Star Wars* trilogy, *Jaws*, and *Goodbye, Mr. Chips*. He has received thirty-seven Academy Award nominations, most recently for *Saving Private Ryan*, and has been awarded five Oscars, one British Academy Award, seventeen Grammys, three Golden Globes, as well as several gold and platinum records. His score for the film *Schindler's List* earned him both an Oscar and a Grammy. His most recent film score is for George Lucas's *Star Wars Episode 1: The Phantom Menace*. In addition to his film music, Mr. Williams has written many concert pieces, including two symphonies, and concertos for bassoon, cello, flute, violin, clarinet, tuba, and trumpet. In addition, Mr. Williams composed the NBC News theme "The Mission," "Liberty Fanfare," composed for the rededication of the Statue of Liberty, and themes for the 1984, 1988, and 1996 Summer Olympic games. In April the Boston Symphony gave the world premiere performance of *for Seiji!*, which Mr. Williams composed in honor of Seiji Ozawa's 25th anniversary with the BSO.

Many of Mr. Williams's film scores have been released as recordings; the soundtrack album to *Star Wars*, one of the most successful non-pop albums in recording history, has sold more than four million copies. He has led a highly acclaimed series of albums with the Boston Pops Orchestra.

### Selected Recordings by John Williams and the Boston Pops Orchestra

On Sony Classical:

*Joy to the World*

featuring Robin Williams, narrator

*Music of the Night*

*The Spielberg/Williams Collaboration*

*Summon the Heroes*

On Philips:

*By Request*

*Pops Out of This World*

*The Very Best of the Boston Pops*

Mr. Williams has led the Boston Pops Orchestra and the Boston Pops Esplanade Orchestra on several tours. He has led the Boston Symphony Orchestra at Tanglewood and led subscription concerts for the first time in March 1997 at Symphony Hall. He has appeared as guest conductor with the London Symphony, the Cleveland Orchestra, the Philadelphia Orchestra, the Chicago Symphony, the Pittsburgh Symphony, the Dallas Symphony, the San Francisco Symphony, and the Los Angeles Philharmonic.



## HARRY ELLIS DICKSON

Harry Ellis Dickson is Associate Conductor Laureate of the Boston Pops, founder and Conductor Laureate of the Boston Symphony Orchestra Youth Concerts, and music director of the Boston Classical Orchestra. He retired in 1987 from the Boston Symphony Orchestra's first violin section. A native of Cambridge, Massachusetts, he graduated from the New England Conservatory of Music and studied violin with Carl Flesch and Max Rostal as a fellowship student at Berlin's

Hochschule für Musik. Later he studied conducting with Pierre Monteux at the Domain School in Maine. He joined the Boston Symphony Orchestra in 1938 under Serge Koussevitzky.

Active as a guest conductor, Mr. Dickson has conducted Pops concerts with many orchestras throughout the United States, Canada, Israel, and Ireland. Highlights of recent seasons include a July 4, 1998, concert with the Maryland Symphony on the historic Antietam battleground in Hagerstown, Maryland; conducting engagements with the San Francisco Symphony, where he led three Pops concerts, including the opening concert of the Pops season in Davies Hall; a 1994 Boston Pops Orchestra concert at Tanglewood marking the centennial of Arthur Fiedler's birth; four highly successful holiday programs with the Ulster Orchestra in Belfast and Londonderry, Ireland; and a Pops concert at the American College of Greece in Athens. In addition, Mr. Dickson conducts many Boston Pops concerts at Symphony Hall, on the Esplanade, and in many other areas of New England. At the 1998 "Salute to Symphony" concert, Mr. Dickson shared the Symphony Hall podium with Seiji Ozawa, Keith Lockhart, and John Williams. A highlight of the concert, which was telecast on WCVB-TV Channel 5, was a tribute to Mr. Dickson's 90th birthday year. He was also honored by other organizations during this milestone year. The Boston Symphony musicians and staff honored him at a Youth Concert and reception on November 13, 1998, his actual birthday.

The distinguished recipient of numerous awards, Mr. Dickson is a Chevalier in the Ordre des Arts et des Lettres of the French government. He has been honored by the National Conference of the Humanities and by Pi Lambda Theta, a national honor and professional association in education. In 1975 the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its Winter Hill Community School, and in 1983 the Boston Public Schools honored him by dedicating the Harry Ellis Dickson Orchestral Suite in the Roland Hayes Division of Music at Madison Park High School. In November 1991 the city of Boston, in collaboration with the Boston Fenway Group and the Boston Redevelopment Authority, dedicated "Harry Ellis Dickson Park" near Symphony Hall. Mr. Dickson holds honorary degrees from many local colleges and universities, and from the American College of Greece.

Renowned as a raconteur, Harry Ellis Dickson has delighted audiences with his personal recollections of many of the world's greatest artists and with his informal and witty anecdotes about life "behind the scenes" at Symphony Hall. He has incorporated many of these recollections into his books, *Gentlemen, More Dolce Please!*, *Arthur Fiedler and the Boston Pops*, and an autobiography entitled *Beating Time, A Musician's Memoir*, published in spring 1995. In addition, he furthered the part-time conducting career of his close friend, the late Danny Kaye, with whom he traveled to many countries of the world as musical mentor. Through the Boston Symphony Orchestra Youth Concerts, which he founded in 1959 and which have been the model for such concerts across the country, Mr. Dickson has built bridges between the stage of Symphony Hall and the wider world.



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Nurit Bar-Josef  
*Edward and Bertha C.  
Rose Chair*

Bo Youp Hwang  
Lucia Lin  
*Eunice and Julian  
Cohen Chair,  
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Ikuko Mizuno

Amnon Levy

- \*Jennie Shames
- \*Valeria Vilker Kuchment
- \*Tatiana Dimitriadis
- \*Wendy Putnam
- \*Xin Ding
- \*Bonnie Bewick
- \*James Cooke
- \*Victor Romanul
- \*Catherine French
- \*Kelly Barr

## Second Violins

Vyacheslav Uritsky  
*James F. and Barbara  
Cleary Chair*

Ronald Knudsen

Joseph McGauley

Ronan Lefkowitz

- \*Nancy Bracken
- \*Aza Raykhtsaum

\*Elita Kang

\*Haldan Martinson

§ Joseph Scheer

§ Frank Powdermaker

§ Michael Rosenbloom

§ Alexander Romanul

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Robert Barnes  
*Deborah and Michael  
Davis Chair*

Burton Fine

Joseph Pietropaolo

Michael Zaretsky

Marc Jeanneret

\*Mark Ludwig

\*Rachel Fagerburg

\*Edward Gazouleas

\*Kazuko Matsusaka

§ Susan Culp

## Cellos

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*Helene and Norman L.  
Cahners Chair*

Sato Knudsen

Joel Moerschel

Luis Leguía

Carol Procter

\*Jerome Patterson

\*Jonathan Miller

\*Owen Young

\*Andrew Pearce

## Basses

Lawrence Wolfe  
*Charles and JoAnne  
Dickinson Chair*

John Salkowski

\*Robert Olson

\*James Orleans

\*Todd Seeber

\*John Stovall

\*Dennis Roy

## Flutes

Elizabeth Ostling  
*Mr. and Mrs. William F.  
Connell Chair*  
Fenwick Smith

## Piccolo

Geralyn Coticone  
§ Linda Toote

## Oboes

Mark McEwen  
§ Laura Ahlbeck

## English Horn

Robert Sheena

## Clarinets

Thomas Martin  
Scott Andrews

## Bass Clarinet

Craig Nordstrom

## Bassoons

Richard Ranti  
Roland Small

## Contrabassoon

Gregg Henegar

## Horns

Richard Sebring  
Daniel Katzen  
Jay Wadenpfuhl  
Richard Mackey  
Jonathan Menkis

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*Roberta and Stephen  
R. Weiner Chair*  
Peter Chapman  
§ Bruce Hall  
§ Steven Emery

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‡ Norman Bolter  
§ Darren Acosta  
§ James Nova

## Bass Trombone

Douglas Yeo

## Tuba

Chester Schmitz

## Timpani

Timothy Genis

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Frank Epstein  
J. William Hudgins  
Fred Buda

## Harp

Ann Hobson Pilot

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Bob Winter

## Rhythm Section

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Bob Winter—piano

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Peter Riley Pfitzinger

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of rotated seating*

*§ Substituting*

*‡ On sabbatical leave*



# A BRIEF HISTORY OF THE BOSTON POPS

The price of the beer, the *Boston Transcript* complained, was too high—ten cents a glass. A ticket went for a quarter. “The Programme for these Concerts,” the Boston Symphony assured its public, “will be made up largely of light music of the best class...” So on Saturday evening, July 11, 1885, a large and fashionable crowd showed up at the old Boston Music Hall for the first-ever Music Hall Promenade Concert. The founder of the Boston Symphony Orchestra, Henry Lee Higginson, had proposed this new series in the hope of re-creating the ambience of summer evenings in the concert gardens in Vienna, where he had been a music student. (He also wanted to provide summer employment for the members of the Boston Symphony, who at that point had to search for other work six months out of the year.) Certainly the strait-laced Boston public understood that it was being offered the chance to relax in a fantasy of European pleasures—though nothing so daring as the model of a Parisian café-concert might have suggested.

In fact, the Boston Symphony explicitly promised that the Promenade Concerts would emulate those conducted in Berlin by Benjamin Bilse. The first program, conducted by Adolf Neuendorff, included a novelty number titled *An Evening with Bilse*, which humorously tossed together scraps of Beethoven and Strauss, Wagner, and Weber. Given that everything else on the program was European as well, the audience at the

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SATURDAY, JULY 11TH, AT 8 P.M.

### PROGRAMME

- 1 MARCH—Imperial, . . . . . *Rach.*
- 2 OVERTURE—Wm. Tell, . . . . . *Rossini*
- 3 WALTZ—Mon Revue, . . . . . *Waldteufel*
- 4 SELECTION—Little Duke, . . . . . *Lecocq*
- 5 OVERTURE—A Morning, Noon and Evening  
in Vienna, . . . . . *Suppe*
- 6 REMINISCENCES FROM TANNHAUSER, Wagner
- 7 PIZZICATO POLKA, . . . . . *Strauss*
- 8 AN EVENING WITH BILSE, . . . . . *Ernst Scher*  
(Grand quadrille representing the Programme of  
a Winter Concert in a condensed form.)
- 9 OVERTURE—Die Feenkühnle, . . . . . *Reiniger*
- 10 WALTZ—Danza Lieder, . . . . . *Strauss*
- 11 PARAPHRASE—Loreley, . . . . . *Neussel*
- 12 GALOP—Shooting Star, . . . . . *Bial*

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**WEDNESDAY, MAY 3**  
**Opening Night of the Fifty-fourth Season**

**PROGRAMME**

HUNGARIAN MARCH, "Rakoczy" ..... Berlioz  
OVERTURE to "Carmen" ..... Weber  
MINIATURE SUITE ..... Handel  
(A Free Transcription of Three Haydnsond  
Pavane by John Christopher Smith, 1790)  
Prelude - Air - Allemande  
(First performance in Boston)

BY THE BEAUTIFUL BLUE DANUBE, Waltzes ..... Strauss  
PRELUDE to "The Mastersingers of Nuremberg" ..... Wagner  
"TOP GOLF THE WEASEL" ..... Arranged by Gaillet  
ROMANIAN RHAPSODY NO. 1 ..... Enescu

AUSTRIAN PEASANT DANCER (Second Series) ..... Schindler  
Wedding March (Shenue) - Trueman, Fidler - The Seven  
Jumps (Vorsatzberg)  
(First performance in Boston)

BACH GOES TO TOWN (A Piano in Being) ..... Tompkins  
BALLOON DANCE from "Red Poppo" ..... Gilber  
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[ 1129 ]

first Promenade Concert could not have imagined that it was launching a peculiarly American tradition. Although the format of the Boston Pops Orchestra's concerts remains strikingly similar to the original—three sections divided by two intermissions, with the evening's heaviest piece sandwiched in the middle—the character of much of the music has changed, as has the event's character as a whole.

How did the change happen? In part, it came about because the audience took so readily to the series. Another reason for the increasing Americanness of Pops was the development of American music itself in the 1890s—a development that both aided the concerts and was aided by them. Pieces by composers such as Victor Herbert turned up more and more frequently on the program; so, too, did the works of the March King, John Philip Sousa, most notably his 1897 composition *The Stars and Stripes Forever!* By 1899, the orchestra had adopted *Stars and Stripes* as the regular

finale for the Promenade Concerts. Finally, there was an eventual change in the leadership of the Promenade Concerts—which in 1900 officially became known as the Pops. The early conductors were of European background, beginning with Adolf Neuendorff and also including Timothée Adamowski, Max Zach, and Gustav Strube.

This European line came to an end with the tenure of the Italian composer and pianist Alfred Casella in 1927-29. Although he programmed popular pieces such as Gershwin's brand-new *An American in Paris*, he also performed entire symphonies by Beethoven and even works by contemporary avant-garde composers such as Arthur Honegger. The public complained loudly enough that the BSO's management declined to renew Casella's contract. Instead, the BSO again turned to one of its own, a 35-year-old violist who had been playing with the orchestra since 1915. His name was Arthur Fiedler, and he would not only lead the Boston Pops for the next fifty years but would complete its transformation. By the time of his death in 1979, the Boston Pops would be a national institution in America, a musical ambassador abroad, and the most-recorded orchestra in the world.

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Born in Boston and trained in Germany, Fiedler first led the Pops in Symphony Hall as a replacement during the 1926 season, following the resignation of conductor Agide Jacchia. By then, Fiedler already had demonstrated his ambition by forming the Fiedler Sinfonietta, a chamber orchestra composed of Boston Symphony members. After the success of his first Pops concert, Fiedler asked to be named the permanent conductor—an appointment that instead went to Alfred Casella. Undaunted, Fiedler decided to organize and conduct his own five-week series of popular concerts. He would even go the Boston Symphony one better by performing the concerts outdoors and for free. On July 4, 1929, Fiedler inaugurated a series that continues to this day, now under the Boston Symphony's auspices: the Esplanade Concerts, which are held on the east bank of the Charles River. The response was ecstatic. After Casella's departure, the BSO offered Fiedler a three-year contract,



*Arthur Fiedler joins percussionists Frank Epstein and Charles Smith in a performance of Leroy Anderson's "The Typewriter."*

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to begin with the 1930 Pops season. For the first time in what was already a 45-year history, the concerts would be led by an American-born conductor.

In addition to moving the Boston Pops repertoire beyond its origins in European light classical music, Fiedler also moved the orchestra into another field of popular culture: recordings. In a three-day marathon, from July 1 through July 3, 1935, Fiedler led the Boston Pops in its first recordings, for the RCA Victor label. Among the forty compositions recorded on those days was a tune by Jacob Gade, “Jalousie,” which Fiedler had recently plucked out of a sheet-music bin for fifteen cents. “Jalousie” became the first Victor record—and also the first orchestral record—to sell more than a million copies. In one stroke, Fiedler had reached an unprecedentedly large audience while literally establishing an identity for his ensemble. Until those recording sessions, the musicians had been known simply as “the orchestra of the Pops concerts.” It was not until RCA Victor needed a name for the label that a “Boston Pops Orchestra” was born.

Over the ensuing years, Fiedler maintained the fame of the Boston Pops Orchestra by showcasing the work of American composers and arrangers, by featuring young American soloists, and by making astute use of the media. Local radio broadcasts of the Boston Pops concerts began in 1952; Boston Pops radio broadcasts were nationally syndicated each week from 1962 to 1992. The national public television program “Evening at Pops” was launched in 1969, as a joint production of WGBH-TV in Boston and the Boston Symphony Orchestra. “Evening at Pops” kept the conductor and his ensemble before an immense worldwide audience. The Pops’ special bicentennial program on the Esplanade on July 4, 1976, drew the biggest audience in the history of orchestral concerts, with more than 400,000 people in attendance. After Arthur Fiedler’s death on July 10, 1979, his longtime associate conductor, Harry Ellis Dickson, took over the interim leadership of the orchestra, along with a number of guest conductors. Meanwhile, the management of the Boston Symphony undertook the seemingly impossible task of finding a successor to Arthur Fiedler.

By the time John Williams was appointed Conductor of the Boston Pops Orchestra in January 1980, he was the best-known composer for film in the world. Williams also had an enviable classical training; he had worked as a jazz pianist in New York; and he had arranged albums for several popular artists. At the time of his appointment, he had not yet had much public experience as a conductor; but he brought to the podium the background, talent, and celebrity to succeed at a daunting assignment. Williams both broadened and updated the Boston Pops repertoire, writing and commissioning many new compositions while also introducing arrangements of recent pieces of popular music—such as film scores—that would be suitable for orchestral performance. He maintained the popularity of the “Evening at Pops” broadcasts; he toured ex-




*Special guest C-3PO greets John Williams during a “Star Wars”-themed concert in 1980.*

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tensively with the Boston Pops; and he led a series of best-selling recordings for the Philips and Sony Classical labels.

At Christmas 1991, John Williams announced that he would step down as Conductor of the Boston Pops at the end of 1993 and at that time he assumed the title of Laureate Conductor. He also agreed to serve as Music Adviser while the Boston Symphony again took on a seemingly impossible task—finding someone to follow him. The appointment as twentieth Conductor of the Boston Pops Orchestra—and the third Conductor since Arthur Fiedler took over in 1930—fell to Keith Lockhart. Born in 1959, he was 35 years old when the choice was made—the same age as Arthur Fiedler at the time of his appointment. During his first four seasons, Mr. Lockhart has conducted more than 250 concerts, made twenty-seven television shows, led eight tours with the Boston Pops Esplanade Orchestra, and recorded four albums. One of those recordings, “The Celtic Album,” made history in 1999 by becoming the first Boston Pops Orchestra recording nominated for a Grammy. The nomination came in the newly established category of “Best Classical Crossover Album.”



*Keith Lockhart tests his swing during a Boston Pops performance of Sousa's "National Game" March at Tanglewood in 1998.*

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## Predecessors (and Rivals) to the Pops

by Steven Ledbetter

For many years the Boston Pops has billed itself as “America’s orchestra,” so it might come as a surprise to learn that the whole idea of summertime concerts with “light/serious” music and refreshments is an exceedingly old one, going back centuries at least. Certainly the kings, princes, dukes, popes, cardinals, and other high and powerful rulers in ages past frequently took their leisure in the warmer months with musical entertainment and refreshment, often outdoors. A lingering echo of this fresh-air tradition can be seen in the leafy or floral color schemes that decorate Symphony Hall during the Pops season.

Handel’s famous *Water Music* was composed for just such an outing in 1717, in this case on a river boat during a journey up and down the Thames in the presence of King George and his court. But such performances were intended purely for the private pleasure of the patron and his guests; they were not open to the public at large. Still, long before that pleasant musical trip on the Thames, Londoners were able to hear music in the city’s parks and gardens. The most famous of the “pleasure gardens”—which charged a small fee for admission and provided music, refreshments, and other forms of entertainment—was Vauxhall, a country-house property at the edge of the

Thames, which remained popular for almost two centuries (1661-1859). These gardens attracted a wide cross-section of London citizenry—much as the Boston Pops concerts today attract a similar cross-section of local and visiting listeners.



*Vauxhall Gardens, showing the “Grand Walk” and the orchestra playing*

In Vienna, too, both Mozart and Beethoven per-

formed in the concerts at the Augarten, an open-air concert hall in a public park formed by a bend in the Danube. It was Vienna that probably played the most influential role in the development of the kinds of concerts we now call pops concerts, though that development was more an accident of politics than of musical culture. The political event was the Congress of Vienna, an assembly of diplomats and heads of state who met in Vienna from September 1814 to June 1815 to clean up all the little messes left by the Napoleonic wars. Leaders from all over Europe were captivated by a new social dance, which had recently moved from the world of Austrian peasants into elegant ball-



rooms, where it was regarded as daring and risqué, because—for the first time in a dance for fashionable society—the man and woman held themselves close in an embrace position, and then proceeded to whirl joyously in three-four rhythm. It took next to no time for the waltz to be *everywhere*, though for years worried fathers looked very sternly upon daughters who dared to try it. So popular were the balls that filled every evening during the period of the Congress that a celebrated *bon mot* appeared. When someone asked a leading diplomat how the Congress was getting on (using the French verb *marcher*, meaning “to go” or “to march”), the reply came: “*Le Congrès ne marche pas; il danse*” (“The Congress is not marching [getting on] at all; it is dancing”).

Almost immediately waltzing filled the night spots around Vienna, including the popular “Heuriger,” the taverns serving new wine (with entertainment) on the hills known as the “Vienna woods” around the city. Schubert improvised waltzes on the piano for the benefit of his friends. The elder Johann Strauss formed an ensemble and became



*The music of Johann Strauss was wildly popular in America and the “Waltz King” himself was invited in 1872 to an “International Peace Jubilee” in Boston. One hundred assistant conductors were on hand at the Jubilee Festival Hall to assist Strauss in leading the ten thousand musicians and twenty thousand singers assembled for this grand concert, which took place before an audience of one hundred thousand.*

very popular for the dances he created in dance halls frequented by the middle class. At mid-century his son surpassed him in popularity and elevated the waltz to glorious concert pieces which he played with his orchestra—perhaps the first true “pops orchestra”—all over Europe and even in the United States. And he contributed masterpieces to a thriving new theatrical tradition—the operetta, where almost any romantic problem could be solved with a melting waltz song or a lively polka.

When Boston Symphony founder Henry Lee Higginson was a student in Vienna, this tradition was at its height, with talented composers writing for the musical theater; their songs and dances appeared in the summer venues for the enjoyment of a wide public of thirsty listeners and dancers. A visit to these beer-and-wine gardens was a pleasant pastime for a music lover on a summer night. So when he created the Boston Symphony in 1881, Higginson envisioned from the start a summer series of lighter concerts, to be called “Promenade concerts,” which ultimately materialized on July 11, 1885.

A few other ensembles in the 1880s and 1890s served as rivals to the newly founded summer series. John Philip Sousa, a consummate musician and showman, performed a range of music similar to that found in the Pops concerts, but his ensemble was a wind band, not a symphony orchestra. And Victor Herbert, soon to become the most popular composer of the American musical stage, toured with his Victor Herbert Orchestra, likewise mixing the relatively serious with the light and even frivolous. But this was strictly a part-time ensemble.

Meanwhile it had occurred to Higginson, once he had formed his plan to create the



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Boston Symphony Orchestra, that a summer season of high quality lighter music would help fill the gap in the musicians' employment between the end of April and the beginning of October.



*Vienna's Volksgarten, from an 1890 print*

Few orchestras of the day gave more than a handful of performances a year, and those that did were usually opera orchestras, which played a different kind of music most of the time. It was Higginson's genius to draw upon the centuries-old tradition of free-spirited summer

entertainment music and blend it with the subscription series of the winter months to create something that had never really existed before: a full-time, year-round symphony orchestra.

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**THE BOSTON POPS ORCHESTRA**

**KEITH LOCKHART**, *Conductor*

Tuesday evening, June 1, 1999, at 8

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“EVENING AT POPS”

SPONSORED BY FIDELITY INVESTMENTS

*Carousel Waltz*

Rodgers

Finale from Concerto for Orchestra

Bartók

INTERMISSION

SWINGIN' AT THE POPS

with

ANN HAMPTON CALLAWAY, vocalist,  
THE JIVIN' LINDY HOPPERS, and FIVE O'CLOCK SHADOW

Runnin' Wild

Grey/Wood/Gibbs-Nestico

THE JIVIN' LINDY HOPPERS

How High the Moon (A Tribute to Ella Fitzgerald)

Hamilton/Lewis-Farber

MS. CALLAWAY

I'm Getting Sentimental Over You

Bassman/Washington-Nestico

Darren Acosta, trombone solo

Back Bay Shuffle

McRae-May

THE JIVIN' LINDY HOPPERS

Thomas Martin, clarinet solo







One O'Clock Jump	Basie-Nestico
Serenade In Blue	Gordon/Warren-Sebesky
Chattanooga Choo Choo	Gordon/Warren-Sebesky
FIVE O'CLOCK SHADOW	
Swing Fever	arr. Hollenbeck
Zoot Suit Riot	
Jump, Jive, 'n Wail	
A Fine Romance	Kern/Fields-Andrews
Body and Soul	Green/Heyman/Sour/Eyton-Farber
MS. CALLAWAY	
A Tribute to Harry James	arr. Nestico
You Made Me Love You—Trumpet Blues and Cantabile	
Air Mail Special (A Tribute to Lionel Hampton)	arr. Hayman
Will Hudgins, vibraphone solo	
In the Mood	Garland/Miller-Osser
Sing, Sing, Sing	Prima/Goodman-Hyman/Hollenbeck
MS. CALLAWAY, FIVE O'CLOCK SHADOW,	
THE JIVIN' LINDY HOPPERS	

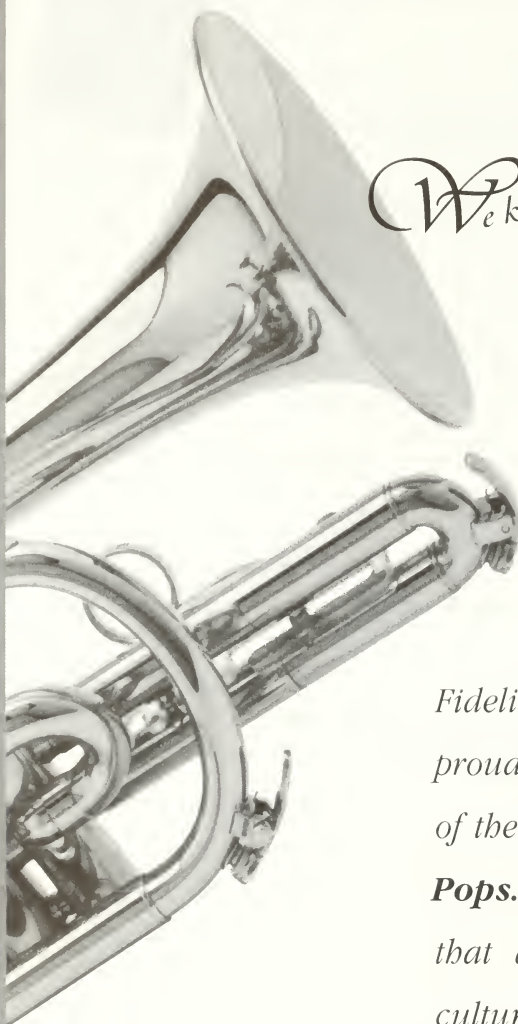
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Baldwin Piano

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THE BOSTON POPS ORCHESTRA  
KEITH LOCKHART, *Conductor*

Wednesday evening, June 2, 1999, at 8



"EVENING AT POPS"

SPONSORED BY FIDELITY INVESTMENTS

Please note that the order of this evening's program has been changed to the following:

*Carousel* Waltz

Rodgers

Excerpts from *Pictures at an Exhibition*

Mussorgsky-Ravel

The Hut on Fowl's Legs—The Great Gate of Kiev

Finale from Concerto for Orchestra

Bartók

INTERMISSION

Presenting

AUDRA McDONALD

with Lee Musiker, piano;

Peter Donovan, bass; Dave Rataczak, drums

Fascinatin' Rhythm

Gershwin-Thomas/Coughlin

Tom, from *Hello Again*

LaChiusa-Hochman

Baby Moon

Robbins/Guettel-Coughlin

A Lullaby

Agee/Gordon-Sebesky

INTERMISSION

A Sleepin' Bee

Arlen/Capote-Stern/Hochman

The Man That Got Away

Arlen/Gershwin

The Stars and the Moon, from *Songs for a New World*

Brown-Brown/Stern

Any Place I Hang My Hat Is Home

Arlen/Mercer-Stern/Coughlin

MS. McDONALD

Get Happy

Arlen-Sebesky

Selections from *Girl Crazy*

Gershwin-Anderson

I Got Rhythm—Embraceable You—Bidin' My Time—

But Not For Me—I Got Rhythm (reprise)

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.

Baldwin Piano

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Among Those Present: International Bar Assoc. Section on Legal Practice; Prime Time; Olden Time; Summit Club; PaineWebber Inc.; Regina Margurita Lodge.

Week 5





# THE BOSTON POPS ORCHESTRA

KEITH LOCKHART, *Conductor*

Wednesday evening, June 2, 1999, at 8



“EVENING AT POPS”

SPONSORED BY FIDELITY INVESTMENTS

Excerpts from *Pictures at an Exhibition*

Mussorgsky-Ravel

The Hut on Fowl's Legs—The Great Gate of Kiev

Finale from Concerto for Orchestra

Bartók

## INTERMISSION

Selections from *Girl Crazy*

Gershwin-Anderson

I Got Rhythm—Embraceable You—Bidin' My Time—  
But Not For Me—I Got Rhythm (reprise)

Presenting

AUDRA McDONALD

with Lee Musiker, piano;

Peter Donovan, bass; Dave Rataczak, drums

Fascinatin' Rhythm

Gershwin-Thomas/Coughlin

Tom, from *Hello Again*

LaChiusa-Hochman

Baby Moon

Robbins/Guettel-Coughlin

A Lullaby

Agee/Gordon-Sebesky

## INTERMISSION

*Carousel* Waltz

Rodgers

A Sleepin' Bee

Arlen/Capote-Stern/Hochman

The Man That Got Away

Arlen/Gershwin

The Stars and the Moon, from *Songs for a New World*

Brown-Brown/Stern

Any Place I Hang My Hat Is Home

Arlen/Mercer-Stern/Coughlin

MS. McDONALD

Get Happy

Arlen-Sebesky

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Baldwin Piano

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Among Those Present: International Bar Assoc. Section on Legal Practice; Prime Time; Olden Time; Summit Club; PaineWebber Inc.; Regina Margurita Lodge.



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# THE BOSTON POPS ORCHESTRA

KEITH LOCKHART, *Conductor*

Thursday evening, June 3, 1999, at 8



JOHN WILLIAMS conducting

## TECH NIGHT AT POPS

March from *Symphonic Metamorphosis*

Hindemith

Overture to *The Merry Wives of Windsor*

Nicolai

Gymnopédie No. 2

Satie

Excerpts from *Pictures at an Exhibition*

Mussorgsky

The Hut on Fowl's Legs—The Great Gate of Kiev

## INTERMISSION

Piano Concerto No. 1 in G minor, Opus 25

Mendelssohn

Molto allegro con fuoco

Andante

Presto—Molto allegro e vivace

HENG-JIN PARK ELLSWORTH

## INTERMISSION

By the Beautiful Sea

Carroll-Williams

This Heart of Mine

Time After Time

Freed/Warren

Styne/Cahn

ELLEN HARRIS, vocalist

JOHN HARBISON, piano

A Tribute to Duke Ellington

arr. Burns

Sophisticated Lady—Take the 'A' Train—

Mood Indigo—It Don't Mean a Thing (If It Ain't Got That Swing)

The Stars and Stripes Forever!

Sousa

JAMES KRETCHNER conducting

In honor of his graduation from MIT, James Kretchner has been given the opportunity to find out how it feels to lead professional musicians by conducting the Boston Pops Orchestra.

Suite from *The Phantom Menace*

Williams

The Flag Parade—Duel of the Fates

In Praise of MIT (Arise, All Ye of MIT)

Wilbur, '26

JOHN CORLEY conducting

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.

Baldwin Piano

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**THE BOSTON POPS ORCHESTRA**  
**KEITH LOCKHART, Conductor**

Friday evening, June 4, 1999, at 8



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JOHN WILLIAMS conducting  
SPONSORED BY DISCOVER PLATINUM

March from <i>Symphonic Metamorphosis</i>	Hindemith
Overture to <i>The Merry Wives of Windsor</i>	Nicolai
Gymnopédie No. 2	Satie
Excerpts from <i>Pictures at an Exhibition</i>	Mussorgsky
The Hut on Fowl's Legs—The Great Gate of Kiev	

INTERMISSION

Piano Concerto No. 1 in G minor, Opus 25	Mendelssohn
Molto allegro con fuoco	
Andante	
Presto—Molto allegro e vivace	

HENG-JIN PARK ELLSWORTH

INTERMISSION

By the Beautiful Sea	Carroll-Williams
A Tribute to Duke Ellington	arr. Burns
Sophisticated Lady—Take the 'A' Train—	
Mood Indigo—It Don't Mean a Thing (If It Ain't Got That Swing)	
Satin Doll	Ellington-Hayman
Suite from <i>The Phantom Menace</i>	Williams
The Flag Parade	
Duel of the Fates	

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Baldwin Piano

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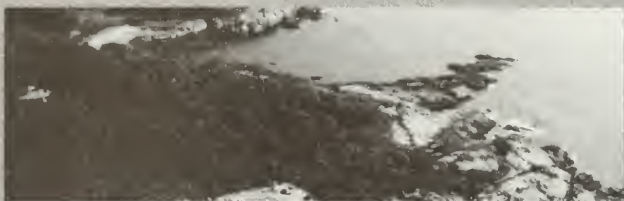
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# THE BOSTON POPS ORCHESTRA

**KEITH LOCKHART**, *Conductor*

Saturday evening, June 5, 1999, at 8



Galop from *Moscow, Cheremushky*

Shostakovich

Peter and the Wolf

Prokofiev

BRUCE SCHWOEGLER, narrator

Excerpts from *Pictures at an Exhibition*

Mussorgsky-Ravel

The Hut on Fowl's Legs—The Great Gate of Kiev

## INTERMISSION

Comedy Tonight, from *A Funny Thing*

Sondheim-Sebesky

*Happened On the Way to the Forum*

Presenting

NATHAN LANE

Life Could Not Better Be, from *The Court Jester*

Fine/Cahn

The Maladjusted Jester, from *The Court Jester*

Fine/Cahn

Lullaby in Ragtime, from *The Five Pennies*

Fine/Kaye-Sebesky

Selections from *Mommy, Gimme a Drinka Water*

Schafer-Tunick

I'm Five—Colored Kisses—Crazy Barbara—I Like Old  
People, Don't You?—Mommy, Gimme a Drinka Water

Ballin' the Jack

Smith/Burns-Chase

Selections from *Hans Christian Andersen*

Loesser

The King's New Clothes

Wonderful Copenhagen

Thumbelina

Inch Worm

arr. Moore

No Two People

Anywhere I Wander

arr. Moore

with members of PALS (Performing Artists at Lincoln School),

Johanna Hill Simpson, artistic director

Tschaikovsky, from *Lady In the Dark*

Weill/Gershwin

Fiddle Faddle

Anderson

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.

Baldwin Piano

Special thanks to American Airlines, The Four Seasons Hotel, Fifth Avenue Limousine, and Giorgio Armani.

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Among Those Present: Bentley College Alumni Association; Parents for Band Bellow Free Academy; New Hampton School; Our Lady of The Assumption Parish; Cosmopolitan Travel Inc.; Susan Farber; New World Tours; Grace Chapel; Tye's Top Tour & Travel; Mount Ida College; Lahey Clinic Northshore; Hanby Middle School; Sturbridge Federated Church; Lesley College; Gadabout Travel; Hampden/Cheshire Adult Education; St. George Antiochian Orthodox Church; West Parish; Travel Wise; American International College.



**THE BOSTON POPS  
ESPLANADE  
ORCHESTRA**

**KEITH LOCKHART**  
*Conductor*

*Julian and Eunice Cohen  
Boston Pops Conductor's Chair,  
fully funded in perpetuity*

**First Violins**

Joseph Scheer  
Michael Rosenbloom  
Kristina Nilsson  
Gregory Vitale  
Sandra Kott  
Maynard Goldman  
John Harrison  
Dianne Pettipaw  
Cynthia Cummings  
Gerald Mordis  
James Orent  
Paul MacDowell  
Melissa Howe  
Stacey Alden  
Liana Zaretsky

**Second Violins**

Clayton Hoener  
Jennifer Elowitch  
Susan Shipley  
Sarah Roth  
Colin Davis  
Pattison Story  
Julie Leven  
Karma Tomm  
Kay Knudsen  
Rebecca Katsenes  
Danielle Maddon

**Violas**

Kenneth Stalberg  
Jean Haig

Anne Black  
Emily Bruell  
Donna Jerome  
David Feltner  
Barbara Wright  
Lisa Suslowicz

**Cellos**

Ronald Lowry  
William Rounds  
George Seaman  
Theresa Borsodi  
Andrew Mark  
Toni Rapier  
Kevin Crudder  
Mark Simcox

**Basses**

Robert Caplin  
Barry Boettger  
Joseph Holt  
Gregory Koeller  
Elizabeth Foulser  
Prentice Pilot  
Mark Henry

**Flutes**

Marianne Gedigian  
Ann Bobo

**Piccolo**

Iva Milch

**Oboes**

Laura Ahlbeck  
Frank Charnley

**English Horn**

Barbara LaFitte

**Clarinets**

Ian Greitzer  
Aline Benoit

**Bass Clarinet**

Edward Avedisian

**Bassoons**

Ronald Haroutunian  
Donald Bravo

**Contrabassoon**

Ruth Waterhouse

**Horns**

Kevin Owen  
Richard Menaul  
Nona Gainsforth  
Thomas Haunton  
Richard Greenfield

**Trumpets**

Bruce Hall  
Gregory Whitaker  
Steven Emery  
Dana Russian

**Trombones**

Darren Acosta  
James Nova  
Mark Cantrell

**Tuba**

Gary Ofenloch

**Timpani**

Everett Beale

**Percussion**

Fred Buda  
Richard Flanagan  
Neil Grover  
Patrick Hollenbeck

**Harp**

Susan Robinson

**Piano**

Bob Winter

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William Shisler  
John Perkel

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Bruce M. Creditor

**Stage Manager**

Cleveland Morrison

**THE BOSTON POPS ESPLANADE ORCHESTRA**  
**KEITH LOCKHART, Conductor**

Sunday evening, June 6, 1999, at 7:30



---

JOHN WILLIAMS conducting

Entrance of the Guests, from *Tannhäuser*

Wagner

Waltz from *Eugene Onegin*

Tchaikovsky

Meditation from *Thaïs*

Massenet

Joseph Scheer, violin solo

Marche Slav, Opus 36

Tchaikovsky

INTERMISSION

Overture to *Ruslan and Ludmilla*

Glinka

Violin Concerto in E minor

Conus

ARTURO DELMONI

INTERMISSION

By the Beautiful Sea

Carroll-Williams

A Tribute to Duke Ellington

arr. Burns

Sophisticated Lady—Take the 'A' Train—

Mood Indigo—It Don't Mean a Thing (If It Ain't Got That Swing)

Long Ago and Far Away, from *Cover Girl*

Kern-Courage

*Those Fabulous Big Bands*

Back Bay Shuffle

McRae-May

One O'Clock Jump

Basie-Nestico

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The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.  
Baldwin Piano

Special thanks to American Airlines, The Four Seasons Hotel, Fifth Avenue Limousine, and Giorgio Armani.

**The Boston Pops New Music Program is principally funded through the generosity of the Chiles Foundation of Portland, Oregon, and Fidelity Investments.**

Among Those Present: Striar J.C.C./Fireman Campus; United Church of Christ in Canton; First Congregational Church of Hamilton; Grace Episcopal Church/Lawrence; Wilson Bus Lines; Temple B'Nai Israel; Leventhal Sidman J.C.C.; St. Mary's Senior Saints; McHenry Tours; Senior Tours; American International College.



*bravO!*

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# THE BOSTON POPS ORCHESTRA

KEITH LOCKHART, *Conductor*

Monday evening, June 7, 1999, at 8



## "EVENING AT POPS"

### SPONSORED BY FIDELITY INVESTMENTS

Please note that this evening's program has been changed to the following:

Galop from *Moscow, Cheremushky* Shostakovich

Finale from Concerto for Orchestra Bartók

Selections from *Girl Crazy* Gershwin-Anderson

I Got Rhythm—Embraceable You—Bidin' My Time—  
But Not For Me—I Got Rhythm (reprise)

Get Happy Arlen-Sebesky

There's No Business Like Show Business, from *Annie Get Your Gun* Berlin-Stevens

### INTERMISSION

Presenting

NATHAN LANE

David Chase, music director; Scott Wittman, stage director;  
Bruce Vilanch, writer; "Ballin' the Jack" staged by Danny Herman;  
Melissa Rae Mahon and Amy Heggins, dancers;  
members of PALS (Performing Artists at Lincoln School),  
Johanna Hill Simpson, artistic director

Life Could Not Better Be, from *The Court Jester* Fine/Cahn

The Maladjusted Jester, from *The Court Jester* Fine/Cahn

Lullaby in Ragtime, from *The Five Pennies* Fine/Kaye

Selections from *Mommy, Gimme a Drinka Water* Schafer-Tunick

I'm Five—I Like Old People, Don't You?—Crazy Barbara—  
Colored Kisses—Mommy, Gimme a Drinka Water

Ballin' the Jack Smith/Burns-Chase

Selections from *Hans Christian Andersen* Loesser

Hans Christian Andersen—The King's New Clothes—  
Inch Worm—Anywhere I Wander

Tschaikovsky, from *Lady In the Dark* Weill/Gershwin

Welcome to this special television session. Tonight's performance is being taped by WGBH Boston for future broadcast on PBS's "Evening at Pops" series. Because the segments taped will become part of a television program it may be necessary to repeat certain sections of the music. Please participate in the way that you would during a regular evening Pops concert. Occasional scenes of the audience may be used.

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.

Baldwin Piano

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The Boston Pops New Music Program is principally funded through the generosity of the Chiles Foundation of Portland, Oregon, and Fidelity Investments.

Week 5



# THE BOSTON POPS ORCHESTRA

KEITH LOCKHART, *Conductor*

Monday evening, June 7, 1999, at 8



“EVENING AT POPS”

SPONSORED BY FIDELITY INVESTMENTS

Galop from *Moscow, Cheremushky*

Shostakovich

Excerpts from *Pictures at an Exhibition*

Mussorgsky-Ravel

The Hut on Fowl's Legs—The Great Gate of Kiev

Comedy Tonight, from *A Funny Thing Happened  
On the Way to the Forum*

Sondheim-Sebesky

## INTERMISSION

Presenting

NATHAN LANE

Life Could Not Better Be, from *The Court Jester*

Fine/Cahn

The Maladjusted Jester, from *The Court Jester*

Fine/Cahn

Lullaby in Ragtime, from *The Five Pennies*

Fine/Kaye-Sebesky

Selections from *Mommy, Gimme a Drinka Water*

Schafer-Tunick

I'm Five—Colored Kisses—Crazy Barbara—I Like Old  
People, Don't You?—Mommy, Gimme a Drinka Water

Ballin' the Jack

Smith/Burns-Chase

Selections from *Hans Christian Andersen*

Loesser

The King's New Clothes

Wonderful Copenhagen

Thumbelina

Inch Worm

arr. Moore

No Two People

Anywhere I Wander

arr. Moore

with members of PALS (Performing Artists at Lincoln School),

Johanna Hill Simpson, artistic director

Tschaikovsky, from *Lady In the Dark*

Weill/Gershwin

Fiddle Faddle

Anderson

*Welcome to this special television session for “Evening at Pops.” Tonight's performance is being taped by WGBH Boston for future broadcast on PBS's “Evening at Pops” series. Because the segments taped will become part of a television program it may be necessary to repeat certain sections of the music. Please participate in the way that you would during a regular evening Pops concert. Occasional scenes of the audience may be used.*

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Baldwin Piano

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## NOTES ON THE MUSIC

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**SPECIAL THANKS.** An interest in new and inspiring musical ideas has been a hallmark of the Boston Pops for more than sixty years. The Pops is grateful to the Chiles Foundation and Fidelity Investments for their generous assistance, which is helping to sustain this tradition by funding the introduction of important new works to the Boston Pops repertoire. These include commissions of new works as well as special arrangements of Broadway show tunes, Hollywood film scores, and medleys, such as this year's Tribute to Harry James and Salute to American Jazz (both arranged by Sammy Nestico), a new swing medley arranged by Pat Hollenbeck, and a new Don Sebesky arrangement of "Get Happy."

### PIANO CONCERTO NO. 1 IN G MINOR, Opus 25

*Felix Mendelssohn (1809-1847)*

The extraordinarily precocious Mendelssohn was establishing his reputation as a gifted and original composer before he was out of his teens. He had barely turned twenty-one when the University of Berlin offered him a professorship, but he declined because he was about to start on a "grand tour" of Italy, made at the suggestion of his friend Goethe, for his intellectual and musical enrichment. He left in May of 1830, making his progress through southern Germany and Austria to Rome, where he remained for the rest of the year. In 1831 he traveled around much of Italy, then spent two months in Switzerland, and arrived in Munich by October 1831. Aside from the pleasures of sightseeing, this was a musically busy time. Mendelssohn was finishing the *Hebrides* Overture, conceiving and composing the *Italian* Symphony, working on a cantata based on a poem of Goethe's, and also thinking about the *Scotch* Symphony. During the same time he managed to compose—in his head—the G minor concerto, only writing the music down when he arrived in Munich, where he spent three days getting the work on paper. He played the first performance in Munich almost immediately; the work quickly became a popular success. (This is indicated in part by a funny, fantastic story in Hector Berlioz's *Evenings in the Orchestra*, the funniest book about music in the nineteenth century. Berlioz tells of a keyboard competition during which thirty pianists played the Mendelssohn concerto on the same piano during a single day, with the result that the instrument had learned the piece so thoroughly that it started to play the music by itself and had to be destroyed!) It was standard practice for an audience to applaud at the conclusion of every movement of a concerto or symphony in those days. Mendelssohn preferred to have the applause withheld to the very end. In order to guarantee that result, he composed the concerto so that the various movements ran directly into one another, thus not allowing the audience any chance to break the mood.

—Notes by Steven Ledbetter



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## ANN HAMPTON CALLAWAY

Acclaimed singer/songwriter Ann Hampton Callaway has received national attention from television audiences for her song "The Nanny Named Fran," which she wrote and performs for the CBS television series. Another of her compositions, "At the Same Time," was recently performed in Los Angeles by Barbra Streisand for President Clinton and was recorded for Ms. Streisand's popular compact disc *Higher Ground*.

Ms. Callaway also provided lyrics to a Rolf Lovland melody sung by Ms. Streisand at her wedding to James Brolin. The song, entitled "I've Dreamed of You," was subsequently recorded for the compact disc *Barbra in Love*. Ann Hampton Callaway's recent CD recordings include *After Ours* (Denon) with jazz pianist Kenny Barron and bassist Jay Leonhart and *To Ella With Love* (Touchwood Records) with Wynton Marsalis, Cyrus Chestnut, Christian McBride, and Lewis Nash. This tribute to the late Ella Fitzgerald features some of the singer's best-loved standards. At the Carnegie Hall Tribute to Ella Fitzgerald, Ms. Callaway performed selec-



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*Boston Magazine, August 1998*

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tions from the recording. Her other recordings include *This Christmas* (Angel), *Bring Back Romance* (DRG), *Ann Hampton Callaway* (also DRG), and *Sibling Revelry* (with her sister, Broadway musical star Liz Callaway). The Cole Porter Estate officially recognizes Ann Hampton Callaway as the only composer to have collaborated with Cole Porter. Her music to his posthumously discovered lyric "I Gaze in Your Eyes" was recorded for the Ben Bagley "Cole Porter Revisited" series. Ms. Callaway has performed in major venues, concert halls, and jazz festivals around the world. She has performed in Washington for President Clinton and on numerous national television shows such as *The Today Show*, *The Charlie Rose Show*, *The Oprah Winfrey Show*, and *Charles Grodin*, and on CNN, ABC News, PBS, and the BBC. She recently performed *Sibling Revelry* with her sister at London's Donmar Warehouse, and then resumed her solo performances, headlining at Harrah's in Atlantic City, followed by sold-out performances in New York. Her 1999 schedule takes her to Los Angeles, Boston, Washington, Denver, Seattle, and Paris. Ms. Callaway recently completed recording her second CD for Touchwood Records. Entitled *Easy Living*, it features pianists Kenny Barron, Benny Green, and Bill Charlap, with guest artists Wynton Marsalis and Nelson Rangel. She recently appeared with Mr. Marsalis and the Lincoln Center Jazz Orchestra and at Carnegie Hall with Skitch Henderson and the New York Pops. In the fall of 1999 she will star in a new Broadway musical, *Swing*.



## THE JIVIN' LINDY HOPPERS

The Jivin' Lindy Hoppers (known in the United Kingdom as the Jiving Lindy Hoppers) is a high-energy dance company based in London, England. The group was founded in 1984 by Terry Monaghan and

Warren Heys as the product of a cultural intersection of two trends: the 1983 revival of interest in the Lindy Hop and the 1984 upsurge of interest in dance in the U.K. They organized weekly workshops in London's East End and within eleven months were on stage with the Count Basie Orchestra at the Royal Festival Hall. The JLH established themselves in the following years by taking on a wide variety of work in the dance, jazz, and commercial worlds. In 1995 alone, the company gave more than 150 workshops and more than a hundred performances. Highlights of the company's work include three performances for ten thousand New Yorkers at the Lincoln Center Out-of-Doors Festival in 1992, which led to an invitation to perform for nine thousand New York schoolchildren as part of Lincoln Center's community holiday program in August 1997. The Jivin' Lindy Hoppers have won major awards for both their performances and their pioneering work in education. These include a Digital Dance Award, a Barclays New Stages Award, and a Gulbenkian Foundation Dance Award. The JLH have been featured on television in Nickelodeon's "Boogie Box" and in the BBC documentary "Treasures in Trust," celebrating the centenary of the National Trust.



## FIVE O'CLOCK SHADOW

Boston's original vocal pop band, Five O'Clock Shadow, began performing on the *a cappella* scene in the Boston area in 1991, but it wasn't until 1998—and the release

of their indie-label debut, *So There* (PAC Records)—that the band began to break through with its original material. Their sound is an amalgam of rock, funk, dance, hip hop, jazz, and edgy pop grooves, marked by in-the-pocket vocal percussion and lush harmonies. Since the release of their recording, the group has been touring throughout the United States and Japan. Four of its six members hail from prominent music schools, including Berklee College of Music and Boston Conservatory of Music. They are strong advocates for music education in America's schools and devote considerable time on the road to conducting master classes and clinics at schools and colleges. Five O'Clock Shadow includes tenors Bill Eddy, Dan Lennon, and Oren Malka, baritone Paul Pampinella, with David "Stack" Stackhouse providing

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vocal percussion and Denmark's "Human Bass," Benni Chawes. The group has appeared in small clubs and large venues, including Boston's FleetCenter, Avalon, and Symphony Hall, the Kennedy Center in Washington, D.C., New York's The Bottom Line and The Bitter End, and Tokyo's Club Citta. The group has shared the stage with James Brown, Sister Hazel, Edwin McCain, and Blessed Union of Souls, among others. In December 1998 they appeared with Keith Lockhart and the Boston Pops and special guest Aaron Neville for a holiday concert at Symphony Hall. Five O'Clock Shadow's 1999 schedule includes an east coast "Legends and Legacy" tour with the Nylons, two tours of Japan, and a holiday album to be released in the fall.



## AUDRA McDONALD

Mezzo-soprano Audra McDonald is theater's youngest three-time Tony award winner. She earned her third Tony for the Broadway production of *Ragtime* in 1998, having won previously for Nicholas Hytner's 1993 production of *Carousel* and for her role as an aspiring opera singer in the Broadway production of Terrence McNally's *Master Class* in 1996. Ms. McDonald made her Carnegie Hall debut on Opening

Night of the 1998-99 season, singing selections from Gershwin's *Porgy and Bess* with the San Francisco Symphony under the direction of Michael Tilson Thomas. The concert, which was televised internationally and recorded for BMG Classics, was repeated in San Francisco and at Washington's Kennedy Center. This season she also performed with the Cleveland Orchestra, Detroit Symphony, New World Symphony, and the Philadelphia Orchestra. She appears with the Boston Pops Orchestra, both at Symphony Hall (a performance to be taped for PBS's "Evening at Pops") and at Tanglewood. Other concert work this season includes "Broadway's Leading Ladies" at Carnegie Hall, which will also be broadcast on PBS to open the 1999 *Great Performances* series. She will also sing "Myths and Hymns," a song cycle by Adam Guettel, at the Public Theater and at the New York Festival of Song. Audra McDonald's debut solo recording, *Way Back to Paradise* on Nonesuch Records, was named Adult Record of the Year for 1998 by the New York Times. Featuring the work of five composer-lyricists of her own generation—Jason Robert Brown, Jenny Giering, Ricky Ian Gordon, Adam Guettel, and Michael John LaChiusa—the album also served as the basis for McDonald's acclaimed musical show at the Public Theater. Other recordings include the upcoming release of Bernstein's *Wonderful Town* on EMI, conducted by Sir Simon Rattle; selections from *Porgy and Bess* on BMG, conducted by Michael Tilson Thomas; *Leonard Bernstein's New York* on Nonesuch, conducted by Eric Stern, and an appearance on *Dawn Upshaw Sings Rodgers and Hart* on Nonesuch. On television, Audra McDonald was introduced in a dramatic role this season in the CBS production of "Having Our Say." She has also appeared as part of the PBS productions "Leonard Bernstein's New York" and "Some Enchanted Evening—A Salute to Oscar Hammerstein." Born into a musical family, Audra McDonald grew up in Fresno, California. She attended the Juilliard School, graduating in 1993.






## HENG-JIN PARK ELLSWORTH

Born in Korea and raised in the Boston area, Heng-Jin Park Ellsworth started studying the piano at age five. She holds both bachelor's and master's degrees from the New England Conservatory of Music, where she studied with Leonard Shure and Russell Sherman.

Ms. Ellsworth has been soloist with the Boston Pops Orchestra (having made her debut in 1979, at age fifteen), the New England Philharmonic, the Orchestre

Symphonique Française, and the Boston Premier Ensemble Orchestra.

Among her awards and prizes are the Tourjée Grant for graduate study and the Frank H. Beebe Grant for study abroad. She was a finalist in the Sydney International Piano Competition and the Coleman National Chamber Music Competition, and a prizewinner in the Monterey Peninsula Chamber Music Competition. She has performed at Alice Tully Hall, the Library of Congress, Ambassador Hall in California, Jordan Hall in Boston, Carnegie Hall, Gardner Museum, Taos School in New Mexico, Ernen Music Festival in Switzerland, and Banff Center for the Arts in Canada. Ms. Ellsworth lived for several years in Paris, where she also studied with Marie-Françoise Bucquet. While abroad, she concertized in both France and Switzerland. Ms. Ellsworth has been heard live on WGBH-FM and on National Public Radio. With BSO members Lucia Lin and Andrew Pearce, Heng-Jin Park Ellsworth is a member of the Boston Trio, which is in residence at the American Academy of Arts and Sciences. The Boston Trio has performed at Seiji Ozawa Hall at Tanglewood and at Jordan Hall, the



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Gardner Museum, Longy School of Music, with the Newton Symphony in Beethoven's Triple Concerto, on WGBH's "Classics in the Morning" program, at New York's Howland Chamber Music Circle, and in many other concert series. The trio will return to Ozawa Hall for a July 30th performance and will play at the Harvard Music Club and at Brigham Young University in Utah in the coming season. Ms. Ellsworth currently teaches at the International Musical Arts Institute in Maine and at MIT.



## ELLEN HARRIS

Currently Class of 1949 Professor of Music at the Massachusetts Institute of Technology, Ellen T. Harris has also performed as a soprano soloist in diverse repertoire ranging from early opera to the national anthem at Fenway Park. Professor Harris, who holds degrees from Brown University and the University of Chicago, is the author of the books *Handel and the Pastoral Tradition* and *Henry Purcell's 'Dido and*

*Aeneas*' and editor of a thirteen-volume critical facsimile edition of Handel's opera librettos. Her articles and reviews concerning Baroque opera and vocal performance practice have appeared in numerous publications, including *The New York Times* and *Journal of the American Musicological Society*. Articles on censorship in the arts and arts education have appeared in *The Chronicle of Higher Education* and *The Aspen Institute Quarterly*. From 1989 to 1996 Professor Harris served as Associate Provost for the Arts at MIT. She formerly taught at Columbia University and the University of Chicago, where she was chairman of the department of music. An Overseer of the Boston Symphony Orchestra and of the Boston Lyric Opera, she is past-President of the American Handel Society. For the 1995-96 academic year she was a Fellow at the Mary Ingraham Bunting Institute of Radcliffe College at Harvard University. She is making a return appearance with the Boston Pops Orchestra, having made her debut in 1997's "Tech Night at Pops."



## JOHN HARBISON

One of America's most prominent composers, John Harbison is on the faculty at the Massachusetts Institute of Technology, where in 1984 he was named Class of 1949 Professor of Music, and in 1994 The Killian Award Lecturer in recognition of "extraordinary professional accomplishments." Among his principal works are three string quartets, three symphonies, two operas, and the cantata *The Flight Into*

*Egypt*, which won the 1987 Pulitzer Prize. The Metropolitan Opera has commissioned his third opera, *The Great Gatsby*, to be premiered on December 20, 1999. Mr. Harbison's music has been performed by the world's leading ensembles, and more than thirty of his compositions have been recorded. Recent projects include *Four Psalms*, commissioned by the Chicago Symphony Orchestra to celebrate the

50th anniversary of the state of Israel; *Olympic Dances*, written for the National Band Directors Association and choreographed by Pilobolus; a flute concerto for the American Composers Orchestra, the St. Paul Chamber Orchestra, and the Oregon Symphony; a sonata for saxophone and piano, commissioned by 100 saxophonists; *Emerson*, a choral work written for the centennial of the University of Wisconsin; and *Flashes and Dedications*, a song cycle for baritone Sanford Sylvan. Former music director of Boston's Cantata Singers, Mr. Harbison has also conducted a number of distinguished orchestras (including the Boston Symphony) and for many years has been principal guest conductor of Emmanuel Music in Boston. Born in Orange, New Jersey, in 1938, John Harbison holds degrees from Harvard and Princeton universities. Among his many other awards are the Kennedy Center Friedheim First Prize of 1980 (for his piano concerto) and a MacArthur Fellowship in 1989.

## JOHN CORLEY

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John D. Corley has held numerous position as a conductor in the greater Boston area. He directed the MIT Concert Band since its inception in 1948, and led his final concert with the ensemble on May 1, 1999. From 1955 to 1965 he also directed the MIT Symphony Orchestra. Mr. Corley is the founder and past director of the Boston Brass ensemble, and conducted the Hingham (Massachusetts) Civic Orchestra. He has taught conducting at the Boston Conservatory of Music and serves as an adjudicator at festivals and as a guest conductor and clinician around the country. Formerly director of music for the public schools of Brookline, Massachusetts, and conductor of Boston Conservatory's Wind Ensemble, he has appeared as guest conductor with the Boston Pops Orchestra and the El Paso Summer Symphony and led many performances with the Cambridge Festival Orchestra. Formerly on the board of the New England Conservatory, Mr. Corley studied at Boston University and began his career as the youngest conductor in the U.S. Army, leading more than 700 concerts for the Allied troops in Iceland. The only conductor the 60-member MIT Concert Band has had, Mr. Corley has commissioned about 50 new pieces for the ensemble. Just prior to his retirement from MIT, John Corley won a Gordon Y. Billard Award, "in recognition not only of [his] considerable accomplishments, but also of [his] sterling character and generous spirit."



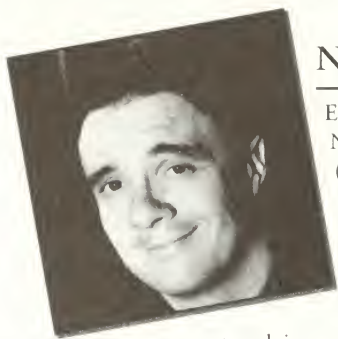
## BRUCE SCHWOEGLER

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After a long tenure as Boston's top-rate weeknight weathercaster, Bruce Schwoegler has moved to WBZ-TV Channel 4's weekend weather programs. Winner of New England first Emmy Award for Outstanding Meteorologist (1986), Mr. Schwoegler also won the Ohio State Award for a prime time special on the "greenhouse effect" (1991) and the American Meteorological Society's 1994 National Outstanding

Broadcast Meteorologist Service Award. Prior to joining WBZ, Mr. Schwoegler was a U.S. Naval Lieutenant working in meteorology and oceanography in Alaska, the North Pacific, Florida, and the Caribbean. He holds a bachelor's degree from the University of Wisconsin-Madison (double major in meteorology and naval

science). *Weather and Energy*, his first book, was published in 1982 and received accolades for excellence in energy education. He has worked as an environmental columnist at United Press International and the Associated Press, and his syndicated cartoon/column "Weatherwise and Otherwhys" has been printed throughout the world. At Boston University, Mr. Schwoegler helped create the school science curricula. He was also seated on the AMS Board of School and Popular Meteorological and Oceanographic Education. An Overseer of Boston's Museum of Science, he has lectured there and at institutions and schools throughout the region. Bruce Schwoegler, who is making a return appearance with the Boston Pops Orchestra, has been a consultant to the National Geographic Society, Weather Services Corporation, and various environmental groups.



## NATHAN LANE

Equally successful on stage, screen, and television, Nathan Lane appeared in the 1999 film *At First Sight* (with Mira Sorvino and Val Kilmer) and co-starred in the 1997 hit comedy *Mousehunt* (with Christopher Walken and Lee Evans). Mr. Lane's portrayal of Albert in the 1996 Mike Nichols blockbuster *The Birdcage* earned him both a Screen Actors Guild Award and a Golden Globe nomination. He also won

great acclaim as the voice of Timon the meerkat in Disney's smash animated film *The Lion King*. Recently he completed filming the lead role opposite Bette Midler in *Isn't She Great*, the film biography of Jacqueline Susann, scheduled for release in the fall of 1999. Broadway audiences have long embraced Nathan Lane as one of the shining lights of the theater, and in 1996 his performance in *A Funny Thing Happened on the Way to the Forum*, directed by Jerry Zaks, earned him the Tony, the Outer Critics Circle, and the Drama Desk awards. Among his other Broadway credits are Buzz in Terrence McNally's *Love! Valour! Compassion!* (Drama Desk, Outer Critics Circle, and Obie awards), Max Prince in Neil Simon's *Laughter on the 23rd Floor*, Nathan Detroit in *Guys and Dolls* (Drama Desk and Outer Critics Circle awards, Tony nomination), *Present Laughter* (Drama Desk nomination), and *On Borrowed Time* with George C. Scott, as well as *Merlin*, *The Wind in the Willows*, *Some Americans Abroad*, and the national tour of Neil Simon's *Broadway Bound*. Off-Broadway credits include Terrence McNally's *Lips Together, Teeth Apart*, *The Lisbon Traviata* (Drama Desk and Lucille Lortel awards), and *Bad Habits* at Manhattan Theatre Club; *The Film Society* and *In a Pig's Valise* at Second Stage; *The Common Pursuit*; *She Stoops to Conquer* at the Roundabout; and *Measure for Measure* directed by Joseph Papp at the NYSF. Recently he starred off Broadway in Jon Robin Baitz's acclaimed *Mizlansky/Zilinsky*. Nathan Lane has also been recognized with a Daytime Emmy for Outstanding Performer in an Animated Program for his work in Disney's "The Lion King's Timon and Pumbaa." Mr. Lane's additional film credits include *Addams Family Values*, *Life with Mikey*, *Frankie and Johnny*, *He Said, She Said*, *Ironweed*, *The Lemon Sisters*, and *Jeffrey*. On television, he has been seen in the NBC series "Encore! Encore!" opposite Joan Plowright; in "Molly Dodd" and "Miami Vice"; "Alice in Wonderland" and Terrence McNally's "The Last Mile," both for PBS's *Great Performances*; and in the Hallmark Hall of Fame presentation of "The Boys Next Door." Nathan Lane is appearing for the first time with Keith Lockhart and the Boston Pops Orchestra.





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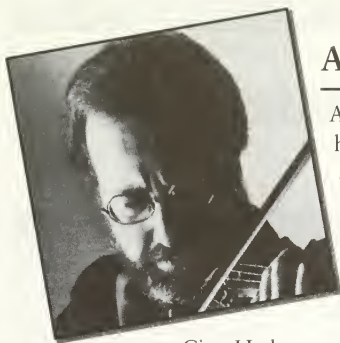
## PALS (PERFORMING ARTISTS AT LINCOLN SCHOOL), JOHANNA HILL SIMPSON, ARTISTIC DIRECTOR

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A singing-based performing arts training program, PALS is in residence at the W.H. Lincoln School in Brookline, Massachusetts. The more than 100 members, aged seven through thirteen, receive up to four hours of weekly instruction in choral singing, drama, and dance. Johanna Hill Simpson founded PALS in 1989. She also conducts the Nashoba Valley Chorale and is a frequent speaker and clinician throughout New England.

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## ARTURO DELMONI

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Arturo Delmoni's interpretations of violin masterpieces have earned him critical acclaim in the United States and abroad. Mr. Delmoni has appeared with the symphony orchestras of St. Louis, Dallas, Spokane, Jupiter, El Paso, Glendale, and Tucson; the Pro Arte Chamber Orchestra of Boston; the California Chamber Symphony; and the philharmonic orchestras of Rhode Island, Brooklyn, Boston, Omaha, and Kansas

City. He has performed with the Boston Pops Esplanade Orchestra on numerous occasions, most recently in May 1996. As a recitalist he has appeared throughout the United States and in Europe, the Middle East, Japan, and Hong Kong. As a chamber musician, Mr. Delmoni has collaborated with such illustrious colleagues as Pinchas Zukerman, Elmar Oliveira, Emanuel Ax, Nathaniel Rosen, Jon Kimura Parker, Jeffrey Kahane, and Dudley Moore; he regularly appears at the Seattle, Steamboat Springs (Colorado), Deer Valley (Utah), and Sitka (Alaska) music festivals. In addition, he served on the jury for the first Henryk Szeryng Competition in Mexico City. Born to Italian parents living in New York, Arturo Delmoni received his first violin lessons at age four and soon came to the attention of Dorothy DeLay of the Juilliard School. His public career had already begun with recitals and a network television appearance when he entered Juilliard as a Naumburg scholarship student. He continued his studies with Miss DeLay and also studied with Ivan Galamian, Josef Gingold, Jascha Heifetz, and Nathan Milstein. Mr. Delmoni took honors in the Dealey, Flagler, Viña del Mar, Kennedy-Rockefeller, and Leventritt competitions. His recording entitled *Songs My Mother Taught Me*, featuring Romantic miniatures and encore pieces, was highly praised by prominent critics. This was followed by an album of unaccompanied violin music by Bach, Kreisler, and Ysaÿe and an album of sonatas for violin and piano by Franck and Fauré. The album *Rejoice! A String Quartet Christmas* by Arturo Delmoni & Friends received enthusiastic recommendations from *Stereo Review*, *American Record Guide*, and scores of major newspapers. *Rejoice!* Volume Two has enjoyed the same critical success and *Rejoice!* Volume Three was recently released. Mr. Delmoni's duo recital recording with cellist Nathaniel Rosen, entitled *Music for a Glass Bead Game*, was nominated for a 1998 AFIM Indie Award, received a Golden Ear award, and appeared on *Fanfare's* "Best of 1998" list.

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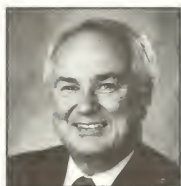
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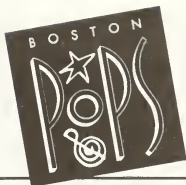
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### Pops On Display

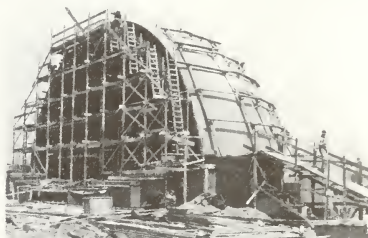


shows a May 1973 performance featuring guest artist Ella Fitzgerald.

*"Shells" on the Esplanade: A Photographic Essay* examines the history of the structures used for the series of free concerts on the Charles River Esplanade, inaugurated in 1929 by Arthur Fiedler. Highlighting this exhibit is the photography of Martha Burnham Humphrey, a talented artist and photographer, who documented in detail the construction in 1940 of the Hatch Memorial Shell, the granite structure that still serves as the venue for the free Boston Pops Esplanade Concerts.

Currently on view in the Cohen Wing display cases are two exhibits of photographs related to different aspects of the Boston Pops and its history. Each showcases the work of primarily one photographer.

During the early 1970s, as an official photographer for "Evening at Pops," Michael Pierce photographed the many stars who appeared on the PBS series with Arthur Fiedler and the orchestra, capturing with his lens the essence of the Boston Pops. This photograph from *Evening at Pops: Photographs by Michael Pierce*



# BSO 2000

**BSO 2000, the \$130-million campaign now under way – with \$106 million raised to date – will carry the Boston Symphony Orchestra's long-established role as a musical leader and educator into the next century.**

**BSO 2000 offers special opportunities to support the many facets of the BSO's mission, from the sponsorship of guest artist appearances and Youth Concerts to the endowment of subscription concerts and orchestra players' positions.**

**For more information, please contact Campaign Director Julie Diaz at (617) 638-9250.**



PHOTO BY WALTER H. SCOTT



## KEITH LOCKHART

In February 1995 Keith Lockhart was named twentieth Conductor of the Boston Pops Orchestra since its founding in 1885. Now in his fifth Pops season, Mr. Lockhart has conducted more than 250 concerts; made twenty-seven television shows; made his Carnegie Hall debut with the Boston Pops Orchestra; and led eight national tours and his first overseas tour with the Boston Pops Esplanade Orchestra. In 1996 Keith Lockhart and the Boston Pops Orchestra signed a four-year, six-album

exclusive recording contract with RCA Victor. *The Celtic Album* was nominated for a 1999 Grammy Award. This spring they will record a new album of American patriotic music, *A Splash of Pops*, for release on June 29.

Born in Poughkeepsie, New York, in 1959, Keith Lockhart holds degrees from Furman University in Greenville, South Carolina, and Carnegie-Mellon University in Pittsburgh. He held positions in Pittsburgh and Akron before becoming a Conducting Fellow of the Los Angeles Philharmonic Institute in 1989. The following year he moved to Cincinnati as Assistant Conductor of the Cincinnati Symphony Orchestra, later serving as Associate Conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras, while also becoming Music Director of the Cincinnati Chamber Orchestra. In January 1998, Mr. Lockhart was appointed Music Director of the Utah Symphony, effective with the 1998-99 season. He studied piano with John Noel Roberts, Gwendolyn Stevens, and Maria-Regina Seidlhofer of the Vienna Hochschule. His training as a conductor includes study with Istvan Jaray, Otto-Werner Mueller, Harold Farberman, and Werner Torkanowsky.

As a guest artist, Mr. Lockhart has conducted the Chicago Symphony Orchestra, the Los Angeles Philharmonic, the Minnesota Orchestra, the Montreal Symphony, the Toronto Symphony, the Cleveland Orchestra, and the Los Angeles Chamber Orchestra. Notable recent engagements include his first concerts as Music Director of the Utah Symphony; his first major opera production, Douglas Moore's *The Ballad of Baby Doe*, with the Washington (D.C.) Opera; the Cincinnati Chamber Orchestra's New York debut at Town Hall; and guest conducting debuts with the New York Philharmonic, Singapore Symphony, National Arts Center Orchestra, New England Conservatory Orchestra, St. Paul Chamber Orchestra, Dallas Symphony, and Philadelphia Orchestra.

Upcoming engagements include debuts with the San Francisco Symphony in summer 1999 and the Houston Symphony in the 1999-2000 season.

With his appointment to the position of Boston Pops Conductor, Keith Lockhart succeeded John Williams, who held that position from 1980 to 1993. Mr. Lockhart holds both the Julian and Eunice Cohen Boston Pops Conductor's Chair and the Germeshausen Family Boston Symphony Youth Concerts Conductor's Chair. In addition, he serves as a "godparent" for the John D. Philbrick Elementary School in Roslindale as part of the Boston Music Education Collaborative. Mr. Lockhart holds honorary doctorates from the Boston Conservatory, awarded in 1996, and Northeastern University, awarded in June 1998.

### Recordings by Keith Lockhart and the Boston Pops Orchestra

All on RCA Victor:

*American Visions*

*The Celtic Album* [nominated for a Grammy, 1999]

with Eileen Ivers, violin, and Cherish the Ladies

*Holiday Pops*

*Runnin' Wild: The Boston Pops Play Glenn Miller*

with John Pizzarelli and the King's Singers

*A Splash of Pops* [to be released June 29, 1999]



## JOHN WILLIAMS

In January 1980 John Williams was named nineteenth Conductor of the Boston Pops Orchestra since its founding in 1885. He assumed the title of Boston Pops Laureate Conductor following his retirement in December 1993 and currently holds the title of Artist-in-Residence at Tanglewood. Born in New York, Mr. Williams attended UCLA, studied composition privately with Mario Castelnuovo-Tedesco, and attended the Juilliard School, where he studied piano with Madame Rosina

Lhevinne. He worked as a jazz pianist before beginning his career in the film studios, where he worked with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmy awards for his work.

John Williams has composed the music and served as music director for more than eighty films, including *Stepmom*, *Saving Private Ryan*, *Amistad*, *The Lost World*, *Rosewood*, *Sleepers*, *Nixon*, *Sabrina*, *Schindler's List*, *Jurassic Park*, *Home Alone 2*, *Far and Away*, *JFK*, *Hook*, *Home Alone*, *Presumed Innocent*, *Born on the Fourth of July*, the three *Indiana Jones* films, *The Accidental Tourist*, *Empire of the Sun*, *The Witches of Eastwick*, *E.T. (the Extra-Terrestrial)*, *Superman*, *Close Encounters of the Third Kind*, the *Star Wars* trilogy, *Jaws*, and *Goodbye, Mr. Chips*. He has received thirty-seven Academy Award nominations, most recently for *Saving Private Ryan*, and has been awarded five Oscars, one British Academy Award, seventeen Grammys, three Golden Globes, as well as several gold and platinum records. His score for the film *Schindler's List* earned him both an Oscar and a Grammy. His most recent film score is for George Lucas's *Star Wars Episode 1: The Phantom Menace*. In addition to his film music, Mr. Williams has written many concert pieces, including two symphonies, and concertos for bassoon, cello, flute, violin, clarinet, tuba, and trumpet. In addition, Mr. Williams composed the NBC News theme "The Mission," "Liberty Fanfare," composed for the rededication of the Statue of Liberty, and themes for the 1984, 1988, and 1996 Summer Olympic games. In April the Boston Symphony gave the world premiere performance of *for Seiji!*, which Mr. Williams composed in honor of Seiji Ozawa's 25th anniversary with the BSO.

Many of Mr. Williams's film scores have been released as recordings; the soundtrack album to *Star Wars*, one of the most successful non-pop albums in recording history, has sold more than four million copies. He has led a highly acclaimed series of albums with the Boston Pops Orchestra.

### Selected Recordings by John Williams and the Boston Pops Orchestra

On Sony Classical:

*Joy to the World*

featuring Robin Williams, narrator

*Music of the Night*

*The Spielberg/Williams Collaboration*

*Summon the Heroes*

On Philips:

*By Request*

*Pops Out of This World*

*The Very Best of the Boston Pops*

Mr. Williams has led the Boston Pops Orchestra and the Boston Pops Esplanade Orchestra on several tours. He has led the Boston Symphony Orchestra at Tanglewood and led subscription concerts for the first time in March 1997 at Symphony Hall. He has appeared as guest conductor with the London Symphony, the Cleveland Orchestra, the Philadelphia Orchestra, the Chicago Symphony, the Pittsburgh Symphony, the Dallas Symphony, the San Francisco Symphony, and the Los Angeles Philharmonic.





## HARRY ELLIS DICKSON

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Harry Ellis Dickson is Associate Conductor Laureate of the Boston Pops, founder and Conductor Laureate of the Boston Symphony Orchestra Youth Concerts, and music director of the Boston Classical Orchestra. He retired in 1987 from the Boston Symphony Orchestra's first violin section. A native of Cambridge, Massachusetts, he graduated from the New England Conservatory of Music and studied violin with Carl Flesch and Max Rostal as a fellowship student at Berlin's


Hochschule für Musik. Later he studied conducting with Pierre Monteux at the Domain School in Maine. He joined the Boston Symphony Orchestra in 1938 under Serge Koussevitzky.

Active as a guest conductor, Mr. Dickson has conducted Pops concerts with many orchestras throughout the United States, Canada, Israel, and Ireland. Highlights of recent seasons include a July 4, 1998, concert with the Maryland Symphony on the historic Antietam battleground in Hagerstown, Maryland; conducting engagements with the San Francisco Symphony, where he led three Pops concerts, including the opening concert of the Pops season in Davies Hall; a 1994 Boston Pops Orchestra concert at Tanglewood marking the centennial of Arthur Fiedler's birth; four highly successful holiday programs with the Ulster Orchestra in Belfast and Londonderry, Ireland; and a Pops concert at the American College of Greece in Athens. In addition, Mr. Dickson conducts many Boston Pops concerts at Symphony Hall, on the Esplanade, and in many other areas of New England. At the 1998 "Salute to Symphony" concert, Mr. Dickson shared the Symphony Hall podium with Seiji Ozawa, Keith Lockhart, and John Williams. A highlight of the concert, which was telecast on WCVB-TV Channel 5, was a tribute to Mr. Dickson's 90th birthday year. He was also honored by other organizations during this milestone year. The Boston Symphony musicians and staff honored him at a Youth Concert and reception on November 13, 1998, his actual birthday.

The distinguished recipient of numerous awards, Mr. Dickson is a Chevalier in the Ordre des Arts et des Lettres of the French government. He has been honored by the National Conference of the Humanities and by Pi Lambda Theta, a national honor and professional association in education. In 1975 the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its Winter Hill Community School, and in 1983 the Boston Public Schools honored him by dedicating the Harry Ellis Dickson Orchestral Suite in the Roland Hayes Division of Music at Madison Park High School. In November 1991 the city of Boston, in collaboration with the Boston Fenway Group and the Boston Redevelopment Authority, dedicated "Harry Ellis Dickson Park" near Symphony Hall. Mr. Dickson holds honorary degrees from many local colleges and universities, and from the American College of Greece.

Renowned as a raconteur, Harry Ellis Dickson has delighted audiences with his personal recollections of many of the world's greatest artists and with his informal and witty anecdotes about life "behind the scenes" at Symphony Hall. He has incorporated many of these recollections into his books, *Gentlemen, More Dolce Please!*, *Arthur Fiedler and the Boston Pops*, and an autobiography entitled *Beating Time, A Musician's Memoir*, published in spring 1995. In addition, he furthered the part-time conducting career of his close friend, the late Danny Kaye, with whom he traveled to many countries of the world as musical mentor. Through the Boston Symphony Orchestra Youth Concerts, which he founded in 1959 and which have been the model for such concerts across the country, Mr. Dickson has built bridges between the stage of Symphony Hall and the wider world.





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## THE BOSTON POPS ORCHESTRA

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*Conductor*

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Boston Pops Conductor's Chair,  
fully funded in perpetuity*

JOHN WILLIAMS

*Laureate Conductor*

HARRY ELLIS DICKSON

*Associate Conductor Laureate*

### First Violins

Tamara Smirnova

*Beranek Chair,*

*fully funded in perpetuity*

Nurit Bar-Josef

*Edward and Bertha C.*

*Rose Chair*

Bo Youp Hwang

Lucia Lin

*Eunice and Julian*

*Cohen Chair,*

*fully funded in perpetuity*

Ikuko Mizuno

Amnon Levy

\*Jennie Shames

\*Valeria Vilker Kuchment

\*Tatiana Dimitriades

\*Wendy Putnam

\*Xin Ding

\*Bonnie Bewick

\*James Cooke

\*Victor Romanul

\*Catherine French

\*Kelly Barr

### Second Violins

Vyacheslav Uritsky

*James F. and Barbara*

*Cleary Chair*

Ronald Knudsen

Joseph McGauley

Ronan Lefkowitz

\*Nancy Bracken

\*Aza Raykhtsaum

\*Elita Kang

\*Haldan Martinson

§ Joseph Scheer

§ Frank Powdermaker

§ Michael Rosenbloom

§ Alexander Romanul

### Violas

Robert Barnes

*Deborah and Michael*

*Davis Chair*

Burton Fine

Joseph Pietropaolo

Michael Zaretsky

Marc Jeanneret

\*Mark Ludwig

\*Rachel Fagerburg

\*Edward Gazouleas

\*Kazuko Matsusaka

§ Susan Culpo

### Cellos

Martha Babcock

*Helene and Norman L.*

*Cabners Chair*

Sato Knudsen

Joel Moerschel

Luis Leguía

Carol Procter

\*Jerome Patterson

\*Jonathan Miller

\*Owen Young

\*Andrew Pearce

### Basses

Lawrence Wolfe

*Charles and JoAnne*

*Dickinson Chair*

John Salkowski

\*Robert Olson

\*James Orleans

\*Todd Seeber

\*John Stovall

\*Dennis Roy

### Flutes

Elizabeth Ostling

*Mr. and Mrs. William F.*

*Connell Chair*

Fenwick Smith

### Piccolo

Geralyn Coticone

§ Linda Toote

### Oboes

Mark McEwen

§ Laura Ahlbeck

### English Horn

Robert Sheena

### Clarinets

Thomas Martin

Scott Andrews

### Bass Clarinet

Craig Nordstrom

### Bassoons

Richard Ranti

Roland Small

### Contrabassoon

Gregg Henegar

### Horns

Richard Sebring

Daniel Katzen

Jay Wadenpfuhl

Richard Mackey

Jonathan Menkis

### Trumpets

Thomas Rolfs

*Roberta and Stephen*

*R. Weiner Chair*

Peter Chapman

§ Bruce Hall

§ Steven Emery

### Trombones

‡ Norman Bolter

§ Darren Acosta

§ James Nova

### Bass Trombone

Douglas Yeo

### Tuba

Chester Schmitz

### Timpani

Timothy Genis

### Percussion

Thomas Gauger

Frank Epstein

J. William Hudgins

Fred Buda

### Harp

Ann Hobson Pilot

### Piano

Bob Winter

### Rhythm Section

Fred Buda—drums

Bob Winter—piano

### Librarians

Marshall Burlingame

William Shisler

John Perkel

### Personnel Managers

Lynn G. Larsen

Bruce M. Creditor

### Stage Manager

Peter Riley Pfitzinger

*\*Participating in a system  
of rotated seating*

*§ Substituting*

*‡ On sabbatical leave*

# A BRIEF HISTORY OF THE BOSTON POPS

The price of the beer, the *Boston Transcript* complained, was too high—ten cents a glass. A ticket went for a quarter. “The Programme for these Concerts,” the Boston Symphony assured its public, “will be made up largely of light music of the best class...” So on Saturday evening, July 11, 1885, a large and fashionable crowd showed up at the old Boston Music Hall for the first-ever Music Hall Promenade Concert. The founder of the Boston Symphony Orchestra, Henry Lee Higginson, had proposed this new series in the hope of re-creating the ambience of summer evenings in the concert gardens in Vienna, where he had been a music student. (He also wanted to provide summer employment for the members of the Boston Symphony, who at that point had to search for other work six months out of the year.) Certainly the strait-laced Boston public understood that it was being offered the chance to relax in a fantasy of European pleasures—though nothing so daring as the model of a Parisian café-concert might have suggested.

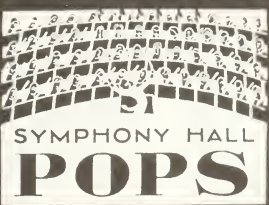
In fact, the Boston Symphony explicitly promised that the Promenade Concerts would emulate those conducted in Berlin by Benjamin Bilse. The first program, conducted by Adolf Neuendorff, included a novelty number titled *An Evening with Bilse*, which humorously tossed together scraps of Beethoven and Strauss, Wagner, and Weber. Given that everything else on the program was European as well, the audience at the

## BOSTON MUSIC HALL MUSIC HALL PROMENADE CONCERTS SUMMER SEASON.

<p>ARTISTS' MATERIALS, DECORATIVE NOVELTIES AND FINE STATIONERY. WEDDING AND TABLE ENTERTAINMENT SPECIALTIES.</p> <p>A. A. WALKER &amp; CO. — 538 — NORTH B. ST. WILLOW ST. COR.</p>	<p>TO BE PLAYED AT Leverett Publishing Co., 100, West Street.</p> <p>SATURDAY, JULY 11, 1885.</p> <p>NO. 1.</p>	<p>SATURDAY, JULY 11TH, AT 8 P.M.</p>
<p>PIANOFORTES.</p>	<p>PROGRAMME</p>	<p>WEBER, 25 Temple Place and 33 West Street. (CORNER). GENUINE VIENNA ICES.</p>
<p> ESTABLISHED 1825.</p>	<p>1 MARCH—Imperial, . . . . . Roach 2 OVERTURE—Wm. Tell, . . . . . Neising 3 WALTZ—Man River, . . . . . Waldenfeld 4 SELECTION—Little Duke, . . . . . Lecocq</p>	<p>THE COOLEST AND FINEST ROOM IN THE CITY. NEW MUSIC And all the latest and best from Vienna, Germany, and the most famous of the world. LOUIS H. ROSS &amp; CO., 3 West Street.</p>
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<p>71,000 INSTRUMENTS MADE.</p>	<p>9 OVERTURE—Die Felsenkuehle, . . . . . Reisinger 10 WALTZ—Dorian Lover, . . . . . Strauss 11 PARAPHRASE—Loreley, . . . . . Neacollie 12 GALOP—Shooting Star, . . . . . Blal</p>	<p>FANS. NOVELTIES IN JEWELRY. Largest Assortment in Boston.</p>
<p>PIANOFORTES FOR SALE.</p>	<p>MR. AD NEUENDORFF, . . . . . Conductor The Programme for these Concerts will be made up largely of light music of the best class, and will be of the same character as those given at the famous "Wine Concerts" in Berlin.</p>	<p>A. STOWELL &amp; CO. 16 WINTER STREET. Opposite Music Hall.</p>
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The first program of the Promenade Concerts



**SYMPHONY HALL  
POPS**

**85 SYMPHONY PLAYERS  
ARTHUR FIEDLER, Conductor  
WEDNESDAY, MAY 3  
Opening Night of the Fifty-fourth Season**

**PROGRAMME**

HUNGARIAN MARCH, "Rakoczi" ..... Berlioz  
OVERTURE to "Carmen" ..... Wagner  
MINIATURE SUITE ..... Tchaikovsky, arr. Hart McDonald  
(A Free Transcription of Three Symphonies)  
Pavane by John Christopher Smith (1971)  
Friede - Air - Allegretto ..... Strauss  
(First performance in Boston)

BY THE BEAUTIFUL BLUE DANUBE, Waltzes ..... Strauss  
PRELUDE to "The Mastersingers of Nuremberg" ..... Wagner  
"ONE GOES THE WHEEL" ..... Arranged by Catlett  
ROMANTIC RHAPSODY NO. 1 ..... Liszt

AUSTRIAN PEASANT DANCES (Second Series) ..... Schönbrunn  
Wedding March (Ebenes) - Tyrolean Fiddle - The Boys  
Jumps (Vorderberg)  
(First performance in Boston)

BACH GOES TO TOWN (A Page in Swiss) ..... Tappan  
BALLET DANCE from "The Poppy" ..... Glasse  
\*Pops Recording

**REHEARSALS** ..... **SMOKING**

[ 1979 ]

first Promenade Concert could not have imagined that it was launching a peculiarly American tradition. Although the format of the Boston Pops Orchestra's concerts remains strikingly similar to the original—three sections divided by two intermissions, with the evening's heaviest piece sandwiched in the middle—the character of much of the music has changed, as has the event's character as a whole.

How did the change happen? In part, it came about because the audience took so readily to the series. Another reason for the increasing Americanness of Pops was the development of American music itself in the 1890s—a development that both aided the concerts and was aided by them. Pieces by composers such as Victor Herbert turned up more and more frequently on the program; so, too, did the works of the March King, John Philip Sousa, most notably his 1897 composition *The Stars and Stripes Forever!* By 1899, the orchestra had adopted *Stars and Stripes* as the regular

finale for the Promenade Concerts. Finally, there was an eventual change in the leadership of the Promenade Concerts—which in 1900 officially became known as the Pops. The early conductors were of European background, beginning with Adolf Neuendorff and also including Timothée Adamowski, Max Zach, and Gustav Strube.

This European line came to an end with the tenure of the Italian composer and pianist Alfred Casella in 1927-29. Although he programmed popular pieces such as Gershwin's brand-new *An American in Paris*, he also performed entire symphonies by Beethoven and even works by contemporary avant-garde composers such as Arthur Honegger. The public complained loudly enough that the BSO's management declined to renew Casella's contract. Instead, the BSO again turned to one of its own, a 35-year-old violist who had been playing with the orchestra since 1915. His name was Arthur Fiedler, and he would not only lead the Boston Pops for the next fifty years but would complete its transformation. By the time of his death in 1979, the Boston Pops would be a national institution in America, a musical ambassador abroad, and the most-recorded orchestra in the world.

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*Pops in the 1930s: high-style Art Deco and low prices*

Born in Boston and trained in Germany, Fiedler first led the Pops in Symphony Hall as a replacement during the 1926 season, following the resignation of conductor Agide Jacchia. By then, Fiedler already had demonstrated his ambition by forming the Fiedler Sinfonietta, a chamber orchestra composed of Boston Symphony members. After the success of his first Pops concert, Fiedler asked to be named the permanent conductor—an appointment that instead went to Alfred Casella. Undaunted, Fiedler decided to organize and conduct his own five-week series of popular concerts. He would even go the Boston Symphony one better by performing the concerts outdoors and for free. On July 4, 1929, Fiedler inaugurated a series that continues to this day, now under the Boston Symphony's auspices: the Esplanade Concerts, which are held on the east bank of the Charles River. The response was ecstatic. After Casella's departure, the BSO offered Fiedler a three-year contract,



*Arthur Fiedler joins percussionists Frank Epstein and Charles Smith in a performance of Leroy Anderson's "The Typewriter."*

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to begin with the 1930 Pops season. For the first time in what was already a 45-year history, the concerts would be led by an American-born conductor.

In addition to moving the Boston Pops repertoire beyond its origins in European light classical music, Fiedler also moved the orchestra into another field of popular culture: recordings. In a three-day marathon, from July 1 through July 3, 1935, Fiedler led the Boston Pops in its first recordings, for the RCA Victor label. Among the forty compositions recorded on those days was a tune by Jacob Gade, “Jalousie,” which Fiedler had recently plucked out of a sheet-music bin for fifteen cents. “Jalousie” became the first Victor record—and also the first orchestral record—to sell more than a million copies. In one stroke, Fiedler had reached an unprecedentedly large audience while literally establishing an identity for his ensemble. Until those recording sessions, the musicians had been known simply as “the orchestra of the Pops concerts.” It was not until RCA Victor needed a name for the label that a “Boston Pops Orchestra” was born.

Over the ensuing years, Fiedler maintained the fame of the Boston Pops Orchestra by showcasing the work of American composers and arrangers, by featuring young American soloists, and by making astute use of the media. Local radio broadcasts of the Boston Pops concerts began in 1952; Boston Pops radio broadcasts were nationally syndicated each week from 1962 to 1992. The national public television program “Evening at Pops” was launched in 1969, as a joint production of WGBH-TV in Boston and the Boston Symphony Orchestra. “Evening at Pops” kept the conductor and his ensemble before an immense worldwide audience. The Pops’ special bicentennial program on the Esplanade on July 4, 1976, drew the biggest audience in the history of orchestral concerts, with more than 400,000 people in attendance. After Arthur Fiedler’s death on July 10, 1979, his longtime associate conductor, Harry Ellis Dickson, took over the interim leadership of the orchestra, along with a number of guest conductors. Meanwhile, the management of the Boston Symphony undertook the seemingly impossible task of finding a successor to Arthur Fiedler.

By the time John Williams was appointed Conductor of the Boston Pops Orchestra in January 1980, he was the best-known composer for film in the world. Williams also had an enviable classical training; he had worked as a jazz pianist in New York; and he had arranged albums for several popular artists. At the time of his appointment, he had not yet had much public experience as a conductor; but he brought to the podium the background, talent, and celebrity to succeed at a daunting assignment. Williams both broadened and updated the Boston Pops repertoire, writing and commissioning many new compositions while also introducing arrangements of recent pieces of popular music—such as film scores—that would be suitable for orchestral performance. He maintained the popularity of the “Evening at Pops” broadcasts; he toured ex-



*Special guest C-3PO greets John Williams during a “Star Wars”-themed concert in 1980.*



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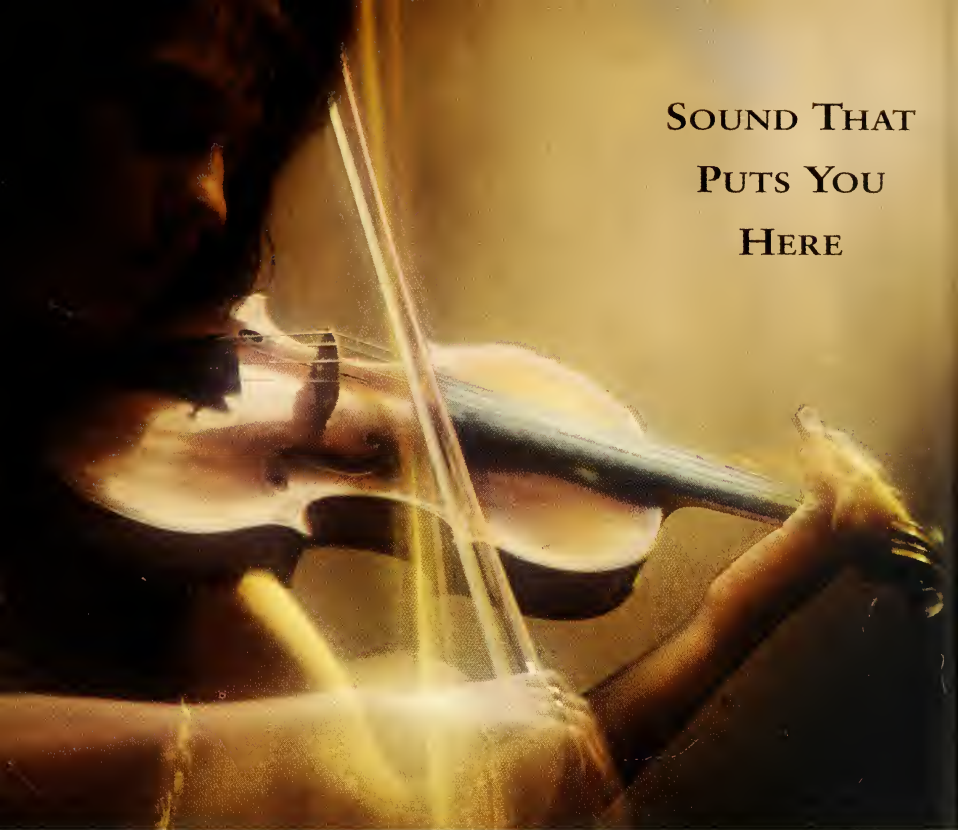
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tensively with the Boston Pops; and he led a series of best-selling recordings for the Philips and Sony Classical labels.

At Christmas 1991, John Williams announced that he would step down as Conductor of the Boston Pops at the end of 1993 and at that time he assumed the title of Laureate Conductor. He also agreed to serve as Music Adviser while the Boston Symphony again took on a seemingly impossible task—finding someone to follow him. The appointment as twentieth Conductor of the Boston Pops Orchestra—and the third Conductor since Arthur Fiedler took over in 1930—fell to Keith Lockhart. Born in 1959, he was 35 years old when the choice was made—the same age as Arthur Fiedler at the time of his appointment. During his first four seasons, Mr. Lockhart has conducted more than 250 concerts, made twenty-seven television shows, led eight tours with the Boston Pops Esplanade Orchestra, and recorded four albums. One of those recordings, “The Celtic Album,” made history in 1999 by becoming the first Boston Pops Orchestra recording nominated for a Grammy. The nomination came in the newly established category of “Best Classical Crossover Album.”



*Keith Lockhart tests his swing during a Boston Pops performance of Sousa's "National Game" March at Tanglewood in 1998.*

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## Leading the Pops Through the Years—the 20th Century

by Steven Ledbetter

In 1899, the *Boston Transcript* suggested that it was high time that the *vox populi* be recognized in the name of the Boston Symphony's summer concerts of lighter music: except on the printed programs at the Music Hall, no one had used the term "Promenade Concerts" for years. As it turned out, a change proved easier to make because in 1900 the concerts were moved out of the Music Hall (which was to be torn down) to Mechanics Hall (a makeshift venue until Symphony Hall was finished); there the programs were simply headed "POPS," abbreviated from the established term "Popular Concerts."

Symphony Hall opened in the fall of 1900. The building had been designed so that it could accommodate *both* the regular orchestra concerts (with traditional concert seating on a sloped floor) and the Pops concerts (with tables on a flat floor); this system was first employed in the 1901 Pops season.

Conductors Timothée Adamowski, Max Zach, and Gustav Strube remained important in the Pops seasons of the early twentieth century. The first two gave their last Pops concerts in 1906. Strube shared the next two years with Arthur Kautzenbach, a BSO cellist from 1907 to 1910. He was joined also in 1908 by André Maquarre, principal flutist in the BSO from 1898 to 1918. Maquarre, a Frenchman, provided a happy contrast to the German Strube; the programming of the two conductors was therefore broader in range than either's would



Clement Lenom

have been alone. Maquarre continued to lead the Pops until 1917; Strube left Boston for Baltimore after the 1912 season. He was replaced for 1913 by Otto Urack, a cellist in the BSO between 1912 and 1914, who had attracted some attention when he filled in for an ailing Karl Muck during the BSO subscription season of 1912-13. But Urack seems to have been unable to accept the measured casualness of the Pops, and perhaps this is why he lasted only a single season. Urack expected audiences to listen as intently as they would to a normal symphony performance, sometimes waiting for long stretches before beginning a piece, staring the audience into silence or even actively shushing them. A reviewer for the *Boston Transcript* asked, "When has a conductor at the Pops

dared tap an audience into silence for anything less majestic than Wagner?" Either Urack never learned this lesson, or he learned but didn't like it. He did not conduct the Pops after 1913.

Maquarre remained and was joined by Ernst Schmidt, Clement Lenom, and (for a rare autumn season of Pops in 1916) Josef Pasternack. During the 1917 season Maquarre shared responsibility with the man who would conduct the Pops singlehandedly for the next decade, the longest directorship to that point in the organization's history, Agide Jacchia.

Born in Lugo, Italy, in 1875, Jacchia was a flutist and composer who studied

in Parma and Pesaro before beginning a career as a conductor. He accompanied Mascagni on that composer's American tour in 1902 and later conducted the Milan Opera on an American tour from 1907 to 1909. He joined the staff of the Montreal Opera and spent the season 1915-16 conducting the Boston National Opera. From 1917 to 1926 he conducted the Pops, and served also as director of the Boston Conservatory of Music. He died in Siena, Italy, in 1932. Jacchia led the Pops almost entirely under the shadow of the ill-fated social experiment of Prohibition, and while some may have lamented the lack of alcohol on the menu, it nevertheless brought about a greater attention to musical details on stage and provided a more attentive audience. Observers in the 1920s felt that this development was actually bringing more people to try the Symphony concerts in the winter as well.

The fiery Jacchia was unintentionally responsible for the first Symphony Hall appearance of the man who would make the Boston Pops a world-famous institution. In the mid-1920s, Arthur Fiedler was a dashing young violinist in the Boston Symphony, but he had also begun conducting his own chamber orchestra. In those days, the many French members of the BSO would leave Boston at the end of the Pops season, returning to France until the fall. In 1926 the management gave several of these French musicians permission to leave before the final Pops concert to save them a week's wait for the next ship. Jacchia was furious; he threatened not to conduct with-



*Agide Jacchia autographed this photograph for BSO Librarian Leslie Rogers*

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out the full orchestra. BSO manager William Brennan quietly asked Fiedler to be ready to fill in if necessary. When the men in fact sailed on the day of the concert, Jacchia was as good as his word, thus giving Fiedler a golden opportunity. The Italian conductor went further: he resigned.



*Alfredo Casella*

After leading this successful single Pops concert, Fiedler applied for the permanent position, but the BSO management kept his application “under advisement” and hired another Italian musician, the renowned Alfredo Casella. Born in Turin in 1883, Casella was a prolific composer and a busy pianist and conductor. Though he was a distinguished musician, his three seasons (1927 through 1929) as Pops conductor led the organization to a crisis. He chose programs dedicated to new music and to older music never before regarded as “Popsworthy.” He never really understood the character of the Pops. There were also surprising gaps in his knowledge of the music he was specifically requested to play. When an organization that had taken all the tickets one evening requested the finale of Tchaikovsky’s Fourth Symphony, Casella went to the orchestra’s librarian to find out what the tempo should be; he had never heard the piece because, he told the librarian, “they don’t play Tchaikovsky in Italy.”

The press and public noticed that something was wrong. Letters to the editor suggested that the BSO management should pay attention to the very large audiences that gathered on the Esplanade when Arthur Fiedler led his orchestra in concerts there. Indeed, one evening in 1929—Casella’s last year in Boston—Fiedler’s publicist Laning Humphrey noticed some of the Boston Symphony’s top management on the outskirts of the Esplanade, pacing off the boundaries of the park to determine its area and estimate the size of the crowd.

At the end of January 1930, just three months before the opening of the Pops season, William Brennan offered Fiedler a three-year contract. A half-century later Fiedler was still in place as Pops conductor. He made the Boston Pops not only the most famous orchestra in America, but also the most frequently recorded and televised. Only two other musicians—John Williams and Keith Lockhart—have held that position since, but it was Fiedler’s appointment, nearly seventy years ago, that brought us the modern Boston Pops.

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# THE BOSTON POPS ORCHESTRA

KEITH LOCKHART, *Conductor*

Tuesday evening, June 8, 1999, at 8



Overture to *Candide* Bernstein, Harvard '39

Three Dances from *On the Town* Bernstein

The Great Lover—Lonely Town—  
Times Square: 1944

Selections from *South Pacific* Rodgers-Anderson, '29

I'm Gonna Wash That Man Right Out of My Hair—  
Bali H'ai—Happy Talk—Some Enchanted Evening—  
I'm in Love With a Wonderful Guy

## INTERMISSION

Fair Harvard trad./Gilman, Harvard 1811-Anderson

Radcliffe, We Rise to Greet Thee Coolidge, '08/Elmore, '09

*Song lyrics appear on page 33.*

The Gettysburg Address, from *Gettysburg* Edelman

JOHN BRADEMÁS, '49, narrator

First movement (Allegro moderato—Moderato assai) from Tchaikovsky

Violin Concerto in D, Opus 35

JOSEPH LIN, '00

## INTERMISSION

### *Swingin' at the Pops*

St. Louis Blues March Handy/Miller-Hayman

Back Bay Shuffle McRae-May

Thomas Martin, clarinet solo

I'm Getting Sentimental Over You Bassman/Washington-Nestico

Darren Acosta, trombone solo

In the Mood Garland/Miller-Osser

Runnin' Wild Grey/Wood/Gibbs-Nestico

Green Eyes Uterra/Menendez-Mishkin

Sing, Sing, Sing Prima/Goodman-Hyman

Fred Buda, drum solo

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.  
Baldwin Piano

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Among Those Present: Harvard Night at the Pops; Thrifty Tours; F.A.N. Club; Oneida Empress Travel.



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# THE BOSTON POPS ORCHESTRA

KEITH LOCKHART, *Conductor*

Thursday evening, June 10, 1999, at 8



JOHN WILLIAMS conducting

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Olympic Fanfare

Williams

Javelin

Torke

Suite from *The Incredible Flutist*

Piston

Introduction—Siesta—Hour in the Market Place—  
Dance of the Vendors—Entrance of the Customers—  
Tango of the Merchants' Daughters—  
Arrival of the Circus—Solo of the Flutist—  
Spanish Waltz—Polka Finale

## INTERMISSION

Violin Concerto No. 1 in D, Opus 19

Prokofiev

Andantino

Scherzo: Vivacissimo

Moderato—Allegro moderato

CATHERINE FRENCH

## INTERMISSION

Everything's Coming Up Roses, from *Gypsy*

Styne-Ramin

Bernstein on Broadway

arr. Ramin

New York, New York, from *On the Town*

Lonely Town, from *On the Town*

America, from *West Side Story*

## *Swingin' at the Pops*

Back Bay Shuffle

McRae-May

Begin the Beguine

Porter-May

One O'Clock Jump

Basie-Nestico

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.

Baldwin Piano

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# THE BOSTON POPS ORCHESTRA

KEITH LOCKHART, *Conductor*

Friday evening, June 11, 1999, at 8



JOHN WILLIAMS conducting  
HARVARD & RADCLIFFE 25TH REUNION

Olympic Fanfare Williams

Javelin Torke

Suite from *The Incredible Flutist* Piston, '24

Introduction—Siesta—Hour in the Market Place—  
Dance of the Vendors—Entrance of the Customers—  
Tango of the Merchants' Daughters—  
Arrival of the Circus—Solo of the Flutist—  
Spanish Waltz—Polka Finale

## INTERMISSION

A Harvard Festival Anderson, '29

First movement (Allegro maestoso) from Mozart

Piano Concerto No. 25 in C, K.503

LISA GOLDMAN WEISS, '74

Fair Harvard trad./Gilman, Harvard 1811-Anderson

Radcliffe, We Rise to Greet Thee Coolidge, '08/Elmore, '09

*Song lyrics appear on page 33.*

## INTERMISSION

Everything's Coming Up Roses, from *Gypsy* Styne-Ramin

Bernstein on Broadway Bernstein, '39-Ramin

New York, New York, from *On the Town*

Lonely Town, from *On the Town*

America, from *West Side Story*

Caravan Ellington-Hayman

AKIRA TANA, '74, drums

## *From the Sizzling Seventies*

You Are the Sunshine of My Life Wonder-Hayman

Boogie Woogie Bugle Boy Raye/Prince-Hayman

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.  
Baldwin Piano

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# THE BOSTON POPS ORCHESTRA

**KEITH LOCKHART**, *Conductor*

Saturday evening, June 12, 1999, at 8



JOHN WILLIAMS conducting

Olympic Fanfare

Williams

Javelin

Torke

Suite from *The Incredible Flutist*

Piston

Introduction—Siesta—Hour in the Market Place—  
Dance of the Vendors—Entrance of the Customers—  
Tango of the Merchants' Daughters—  
Arrival of the Circus—Solo of the Flutist—  
Spanish Waltz—Polka Finale

## INTERMISSION

Violin Concerto No. 1 in D, Opus 19

Prokofiev

Andantino

Scherzo: Vivacissimo

Moderato—Allegro moderato

CATHERINE FRENCH

## INTERMISSION

Everything's Coming Up Roses, from *Gypsy*

Styne-Ramin

Bernstein on Broadway

arr. Ramin

New York, New York, from *On the Town*

Lonely Town, from *On the Town*

America, from *West Side Story*

## *Swingin' at the Pops*

Back Bay Shuffle

McRae-May

Begin the Beguine

Porter-May

One O'Clock Jump

Basie-Nestico

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# THE BOSTON POPS ESPLANADE ORCHESTRA

KEITH LOCKHART, *Conductor*

Sunday evening, June 13, 1999, at 7:30



## CELTIC NIGHT

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Scotland the Brave arr. Hollenbeck

Iain Massie, bagpipes

Scherzo assai vivace from Symphony No. 3 in A minor, Mendelssohn  
Opus 56, *Scottish*

Excerpts from *Far and Away* Williams

County Galway, June 1892—The Fighting Donellys—  
Joseph and Shannon—Blowing Off Steam (The Fight)—  
Finale

Irish Suite Anderson

The Irish Washerwoman—The Wearin' o' the Green—  
The Girl I Left Behind Me

## INTERMISSION

Scottish Fantasy for Violin and Orchestra Bruch

Introduction/Adagio cantabile—Allegro—  
Andante sostenuto—Allegro guerriero

JOSEPH SCHEER

## INTERMISSION

Highway to Kilkenny arr. Hollenbeck

The Boston Pops Celtic Band: Gerry Mordis, fiddle;  
Michael Monaghan, flute/alto saxophone; Brad Hatfield, keyboard;  
John Finn, guitar; David Buda, electric bass; James Gwinn, drums

Believe Me If All Those Endearing Young Charms Moore-Luck  
Danny Boy trad.-Osser

MARTIN KELLY, tenor

O'Sullivan's March, from *Rob Roy* trad.-Hollenbeck

The Cat Rambles to the Child's Saucepan arr. Hollenbeck

Riverdance Whelan-Hollenbeck

The Boston Pops Celtic Band

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Baldwin Piano

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**THE BOSTON POPS  
ESPLANADE  
ORCHESTRA**

**KEITH LOCKHART**

*Conductor*

*Julian and Eunice Cohen  
Boston Pops Conductor's Chair,  
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**First Violins**

Joseph Scheer  
Michael Rosenbloom  
Lisa Crockett  
Kristina Nilsson  
Sandra Kott  
Maynard Goldman  
John Harrison  
Dianne Pettipaw  
Cynthia Cummings  
Gerald Mordis  
James Orent  
Paul MacDowell  
Melissa Howe  
Stacey Alden  
Liana Zaretsky

**Second Violins**

Clayton Hoener  
Jennifer Elowitch  
Sarah Roth  
Colin Davis  
Gregory Vitale  
Pattison Story  
Julie Leven  
Karma Tomm  
Kay Knudsen  
Rebecca Katsenes

**Violas**

Kenneth Stalberg  
David Feltner

Anne Black  
Emily Bruell  
Donna Jerome  
Barbara Wright  
Lisa Suslowicz  
Joan Ellersick

**Cellos**

Ronald Lowry  
William Rounds  
George Seaman  
Theresa Borsodi  
Andrew Mark  
Toni Rapier  
Kevin Crudder  
Mark Simcox

**Basses**

Robert Caplin  
Barry Boettger  
Joseph Holt  
Gregory Koeller  
Elizabeth Foulser  
Prentice Pilot  
Mark Henry

**Flutes**

Renee Krimsier  
Ann Bobo

**Piccolo**

Iva Milch

**Oboes**

Laura Ahlbeck  
Frank Charnley

**English Horn**

Barbara LaFitte

**Clarinets**

Ian Greitzer  
Aline Benoit

**Bass Clarinet**

Edward Avedisian

**Bassoons**

Ronald Haroutunian  
Donald Bravo

**Contrabassoon**

Ruth Waterhouse

**Horns**

Kevin Owen  
Richard Menaul  
Nona Gainsforth  
Thomas Haunton  
Richard Greenfield

**Trumpets**

Bruce Hall  
Gregory Whitaker  
Dennis Alves  
Steven Emery

**Trombones**

Darren Acosta  
James Nova  
Mark Cantrell

**Tuba**

Gary Ofenloch

**Timpani**

Everett Beale

**Percussion**

Fred Buda  
Richard Flanagan  
Neil Grover  
Patrick Hollenbeck

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Susan Robinson

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## NOTES ON THE MUSIC

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**SPECIAL THANKS.** An interest in new and inspiring musical ideas has been a hallmark of the Boston Pops for more than sixty years. The Pops is grateful to the Chiles Foundation and Fidelity Investments for their generous assistance, which is helping to sustain this tradition by funding the introduction of important new works to the Boston Pops repertory. These include commissions of new works as well as special arrangements of Broadway show tunes, Hollywood film scores, and medleys, such as this year's Tribute to Harry James and Salute to American Jazz (both arranged by Sammy Nestico), a new swing medley arranged by Pat Hollenbeck, and a new Don Sebesky arrangement of "Get Happy."

### SUITE from *THE INCREDIBLE FLUTIST*

Walter Piston (1894-1976)

Walter Piston was a true Yankee composer, born in Maine, educated at Harvard, and a lifelong resident of the Boston area. With one major exception, his work consists of abstract compositions—symphonies, concertos, string quartets, and the like. Many of his works were composed specifically for the Boston Symphony Orchestra, and all of them were written with the sound of this orchestra and this concert hall in his mind. Eight Piston scores were given their world premieres by the Boston Symphony, and one—the exception to every rule about the composer—was written for the Boston Pops. That was the ballet *The Incredible Flutist*, first performed by Arthur Fiedler in 1938. It is the only Piston score that has an overt story to tell, a charming account of the circus coming to a small New England town in the middle of the nineteenth century and bringing a little magic into everyone's life—magic that comes especially from one member of the circus, a flutist, whose music charms and inspires them all on a lovely summer evening. Piston's suite contains most of the independent dances in the

---

#### Fair Harvard

Fair Harvard! Thy sons to thy Jubilee throng,  
And with blessings surrender thee o'er.  
By these festival rites, from the age that is past,  
To the age that is waiting before,  
O relic and type of our ancestors' worth,  
That has long kept their memory warm,  
First flower of their wilderness! Star of the night!  
Calm rising thro' change and thro' storm!

#### Radcliffe, We Rise to Greet Thee

Radcliffe, now we rise to greet thee, Alma Mater, hail to thee!  
All our hearts are one in singing of our love and loyalty.  
We have learned to know each other in thy light, which clearly beams.  
Thou has been a kindly Mother, great fulfiller of our dreams.  
Radcliffe, now we rise to greet thee, Alma Mater, hail to thee!

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score celebrating the featured attractions in the circus, highlighted by a real old-time circus march, in which the non-wind players in the orchestra are called upon to become part of the crowd greeting the band.

## VIOLIN CONCERTO NO. 1 IN D, OPUS 19

*Sergei Prokofiev (1891-1953)*

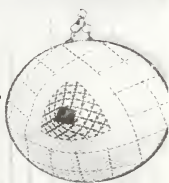
Prokofiev's first violin concerto started life as a theme for what was originally to be a one-movement "concertino" for violin and orchestra conceived early in 1915. During the ensuing two years, the one movement grew to three and the little concertino became a full-fledged concerto that takes flight from the meditative song that introduces its first movement. Prokofiev completed the scoring of the concerto during the summer of 1917. When the planned performance in St. Petersburg that fall failed to take place owing to the political upheavals of the time, Prokofiev decided to leave Russia for America. It was nearly six years before the score finally came to performance. During that time Prokofiev found himself disillusioned with American response to his music. Ultimately, the premiere was given in Paris in October 1923 under the

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direction of Serge Koussevitzky with soloist Marcel Darrieux. After the work was enthusiastically taken up by Joseph Szigeti, its fame steadily spread, becoming so firmly established that it no longer required the services of one or two devoted exponents of new music; it had simply become part of the repertory. The three movements project an unusual outline in that the outer movements are generally more lyrical in character, while the middle movement is an energetic scherzo. But since the entire work grew from the “meditative” theme that opens the whole, it is not surprising to find that quality dominating. Prokofiev features the soloist almost throughout as the leader of various small instrumental ensembles of varying color, always foremost in our attention.

## BERNSTEIN ON BROADWAY

arr. Sid Ramin

One of the lives led by the late, multi-faceted Leonard Bernstein (1918-90), was as a composer for the Broadway stage, one of the most gifted and influential we’ve ever known. His first show, *On the Town* (1944), was also the first show for his collaborators—Betty Comden and Adolph Green for book and lyrics, and Jerome Robbins for direction and choreography. All four went on to significant careers in the theater. *On the Town* tells a simple story of three sailors stationed at the Brooklyn Naval Yard during World War II who enjoy twenty-four hours of leave in “New York, New York.” It’s their first visit, and they are determined to make the most of it, seeing the sights and falling in love. One of the sailors spends the day in a vain search for Miss Turnstiles, with whom he has fallen in love from a subway advertisement; he finds New York to be a “Lonely Town.”

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—Steven Ledbetter

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Education and Labor, where he played a leading role in writing most of the Federal legislation enacted during that time concerning schools, colleges and universities; services for the elderly and the handicapped; libraries and museums; and the arts and humanities. By appointment of President Clinton, Dr. Brademas is serving as Chairman of the President's Committee on the Arts and Humanities. He is also Chairman of the National Endowment for Democracy and of the America

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Ditchley Foundation, and is a member of the Consultants' Panel to the Comptroller General of the United States. Co-sponsor of the 1965 legislation creating the National Endowments for the Arts (NEA) and Humanities (NEH), Dr. Brademas for ten years chaired the Congressional subcommittee with jurisdiction over them. In 1990 he co-chaired the bipartisan Independent Commission, mandated by Congress to review the NEA's grant-making procedures. He has served on a number of boards and national commissions on subjects ranging from the arts to higher education, foreign policy, jobs and small business, historic documents and records, and science, technology, and government. In 1983, as NYU President, Dr. Brademas awarded an honorary doctorate to His Majesty, King Juan Carlos I of Spain. In 1997, NYU established the King Juan Carlos I of Spain Center at the university. John Brademas graduated *magna cum laude* from Harvard in 1949 and went on to earn his doctorate at Oxford, where he was a Rhodes Scholar. The author of several books, he has been awarded honorary degrees by fifty colleges and universities.



## JOSEPH LIN

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Twenty-year-old violinist Joseph Lin has already earned broad recognition for his mature artistry. As a result of his winning first prize at the 1996 Concert Artists Guild Competition, Mr. Lin made his New York recital debut at Carnegie Hall's Weill Recital Hall in 1997. In 1994, at the age of sixteen, he was a semi-finalist in the Hannover International Violin Competition and first prize-winner in the violin category of the Seven-

teen Magazine/General Motors National Concerto Competition. He was named a Presidential Scholar in the Arts in 1996. Joseph Lin has appeared as soloist with many orchestras, including the Amadeus Chamber Orchestra, the Harvard-Radcliffe Orchestra, the Juilliard Pre-College Symphony, the La Plata Symphony, and the Orquesta Filarmonica de Lima. He has performed at Weill Recital Hall, Alice Tully Hall, the Kennedy Center, and Teatro Colón in Buenos Aires, and at the Ravinia, Caramoor, and Marlboro festivals. He is also a member of the Boston-based Metamorphosen Chamber Orchestra. Mr. Lin's 1998-99 season has included performances at the Marlboro Music Festival, the Asociacion Nacional de Conciertos in Panama City, St. Martin's Abbey in Washington state, and the Howland Center, and concerts with the Omega Chamber Players. The summer brings a return to Marlboro and appearances at Caramoor with the Orchestra of St. Luke's. Joseph Lin began studying the violin with Mary Canberg at the age of four. He graduated in 1996 from the Juilliard School Pre-College Division, where he studied with Shirley Givens. Currently pursuing a bachelor's degree at Harvard College, he studies violin with Lynn Chang in Boston. In April he performed the first movement of Tchaikovsky's Violin Concerto with Seiji Ozawa and the Boston Symphony Orchestra as part of "Symphony in the City," a community concert at Boston's Reggie Lewis Athletic Center.



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## CATHERINE FRENCH



Violinist Catherine French is a native of Victoria, British Columbia, where she began Suzuki studies on the violin at age four. Ms. French has performed frequently as a recitalist in the United States and Canada. Local chamber music appearances have included concerts with the Boston Artists Ensemble and Prelude Concerts at Symphony Hall. The recipient of numerous study grants, she won the grand prize at the National

Competitive Festival of Music in 1986 and was the overall winner of the Canadian Music Competition in 1988. In 1990 she won the concerto competition at Indiana University, where she was a pupil of Miriam Fried. Following her graduation from Indiana University she earned a professional studies diploma at Mannes College of Music as a student of Felix Galimir. In May 1994 she received her master of music degree from the Juilliard School following studies with Joel Smirnoff. Ms. French joined the Boston Symphony Orchestra's violin section in September 1994. These performances mark her debut as soloist with the Boston Pops Orchestra.

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## LISA GOLDMAN WEISS

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Baltimore-based pianist Lisa Goldman Weiss made her debut with the Quincy Symphony at age seven and her Boston Pops debut several months later under the baton of Arthur Fiedler. She subsequently performed with the Pops at ages nine, eleven, and fifteen. She holds degrees from Harvard University, Yale School of Music, and the Peabody Conservatory in Baltimore, where she received her doctorate. Her principal teachers have included Russell Sherman, Leon Kirchner,

and Leon Fleisher. She made her New York debut at Merkin Hall in 1986 to great critical acclaim. Most recently she has been performing with the wind ensemble The Capitol Hill Chamber Players as well as giving recitals in the Washington, D.C./Baltimore/New York area. She appears frequently as soloist and chamber musician for two contemporary music series, Baltimore Chamber Music Society and Ars Nova. Since 1985, Ms. Weiss has been on the faculty of Goucher College, where she teaches piano, chamber music, ear-training, and theory. She lives in Baltimore with her husband, the artist Howie Leo Weiss, and son Billie.



## JOSEPH SCHEER

---

A native of Wichita, Kansas, violinist Joseph Scheer spent much of his professional life in Boston. After receiving his Artist Diploma from the New England Conservatory, he enjoyed a career as one of Boston's busiest free-lancers, subsequently serving as a full-time extra player with the Boston Symphony Orchestra. This summer marks his fifteenth season as concertmaster of the Boston Pops Esplanade Orchestra,

with which he has extensively toured both in the United States and Japan. Mr. Scheer has appeared on numerous occasions as soloist with the BPEO at Symphony Hall, most recently in 1996, when he gave two performances of the Vieuxtemps Concerto under Keith Lockhart's direction. In 1994 he performed Glazunov's Violin Concerto under the baton of John Williams. Mr. Scheer has also held the concertmaster position with the Florida Symphony in Orlando and the Tampa-based Florida Orchestra. He and his wife, Susan Robinson, are the founders of the chamber ensemble IBIS, a mixed instrumentation group featuring harp and strings. In addition, Joseph Scheer and his sister, pianist Laura Scheer Kennedy, have recorded two soon-to-be-released compact discs featuring Sarasate's *Spanish Dances*, Dvořák's *Sonatine*, and other works for violin and piano.



## MARTIN KELLY

Tenor Martin Kelly has been critically acclaimed for his artistic diversity in art song, opera, and oratorio in repertoire spanning the baroque period to the twentieth century. Mr. Kelly studied voice at the University of Missouri at Kansas City Conservatory of Music, Eastman School of Music, and Boston University. He has participated in the opera programs at the Aspen Music Festival and the Britten-Pears School for Advanced

Musical Studies in Aldeburgh, England. A finalist in the 1992 and 1993 Metropolitan Opera Auditions, he won first place in the 1994 Musica Sacra Bach Competition, the 1988 Arlington Young Artists' Competition, and the 1986 New England Regional NATSAA Competition; he placed second in the 1995 NATS competition. In the New England area, Martin Kelly has appeared with Boston Baroque, Cantata Singers, Emmanuel Music, Handel & Haydn Society, Masterworks Chorale, Monadnock Music, Longy Chamber Orchestra, Boston Chamber Ensemble, and the Nashua Symphony. He made his Boston Pops debut earlier this season. Elsewhere, he has performed Mozart's *Requiem* with the Bach Society of St. Louis and Handel's *Messiah* with Musica Sacra in New York; he has also sung with the Nebraska Sinfonia and the Cathedral Choral Society of Washington, D.C. In addition, he has toured with Christopher Hogwood and the Handel & Haydn Society as soloist in Bach's *Missa Brevis*, making debuts at both Avery Fisher Hall (New York) and Orchestral Hall (Chicago). Internationally Mr. Kelly has performed both the Evangelist and tenor arias in Bach's Christmas Oratorio with the Vancouver Chamber Orchestra under the direction of Jon Washburn, and he has toured Spain as tenor soloist in Haydn's *Creation* with Masterworks Chorale. Mr. Kelly's operatic performances have included Count Almaviva in *Il Barbiere di Siviglia*, Camille in *The Merry Widow*, Don Ramiro in *La Cenerentola*, Alfred in *Die Fledermaus*, Pinkerton in *Madama Butterfly*, and Beppe in *I Pagliacci*. He can also be heard on the Nonesuch recording of *Moore's Irish Melodies*. In July 1999 Martin Kelly will perform Mozart's *Requiem* and Haydn's *Theresienmesse* with the Berkshire Choral Festival under the direction of David Flood.



### THE BSO ON-LINE

Boston Symphony and Boston Pops fans with access to the Internet can visit the orchestra's official home page (<http://www.bso.org>). The BSO web site not only provides up-to-the-minute information about all of the orchestra's activities, but also allows you to buy tickets to BSO and Pops concerts on-line. In addition to program listings and ticket prices, the web site offers a wide range of information on other BSO activities, biographies of BSO musicians and guest artists, current press releases, historical facts and figures, helpful telephone numbers, and information on auditions and job openings. A highlight of the site is a virtual-reality tour of the orchestra's home, Symphony Hall. Since the BSO web site is updated on a regular basis, we invite you to check in frequently.



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**LADIES' ROOMS** are located on the orchestra level, audience-left, at the stage end of the hall; on the first balcony, also audience-left, near the coatroom; and in the Cohen Wing.

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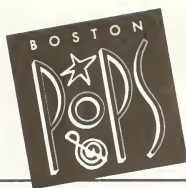
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### Pops On Display

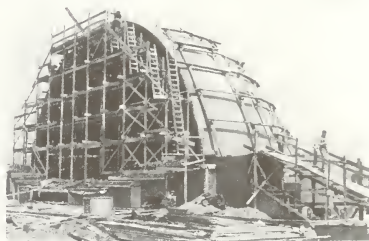


shows a May 1973 performance featuring guest artist Ella Fitzgerald.

*"Shells" on the Esplanade: A Photographic Essay* examines the history of the structures used for the series of free concerts on the Charles River Esplanade, inaugurated in 1929 by Arthur Fiedler. Highlighting this exhibit is the photography of Martha Burnham Humphrey, a talented artist and photographer, who documented in detail the construction in 1940 of the Hatch Memorial Shell, the granite structure that still serves as the venue for the free Boston Pops Esplanade Concerts.

Currently on view in the Cohen Wing display cases are two exhibits of photographs related to different aspects of the Boston Pops and its history. Each showcases the work of primarily one photographer.

During the early 1970s, as an official photographer for "Evening at Pops," Michael Pierce photographed the many stars who appeared on the PBS series with Arthur Fiedler and the orchestra, capturing with his lens the essence of the Boston Pops. This photograph from *Evening at Pops: Photographs by Michael Pierce*



# BSO 2000

**BSO 2000, the \$130-million campaign now under way – with \$107 million raised to date – will carry the Boston Symphony Orchestra's long-established role as a musical leader and educator into the next century.**

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**For more information, please contact Campaign Director Julie Diaz at (617) 638-9250.**



PHOTO BY WALTER H. SCOTT

# In the POPS Spotlight

## Art in Support of Art

Throughout the 1999 Boston Pops season, as Symphony Hall resounds with music, the Cabot-Cahners Room is filled with works of art, continuing the long-standing tradition of bringing visual pleasure to the concertgoing public and especially the art collectors among them. Sponsored by the Boston Symphony Association of Volunteers, the shows for the current Pops season continue with an exhibition by Doris Chung, on display through June 30. Currently Senior Graphic Designer of the Boston Symphony Orchestra, Ms. Chung graduated from the Art Institute of Boston. Although the main focus of her career has been graphic design, she continues to work in fine arts as well. She has worked for five years in black and white photography and three years in color photography. At her alma mater, Ms. Chung has taught summer programs in bookmaking and graphic design. She has also donated some of her pieces to AIB, and her work has been published in several of Nathan Goldstein's academic drawing books. The current exhibit, Ms. Chung's second at Symphony

Hall, features works in various media, including pen and ink drawings, linoleum block prints, photography, acrylic paintings, oil paintings, and mixed media collages. If you are interested in purchasing any of the works for sale, or would like additional information, please call the Volunteer Office at (617) 638-9391.

## New BSO Portraits Display

Anticipating the centennial of Symphony Hall in the year 2000, a display of formal portrait photographs of the BSO's entire current membership has been mounted in the orchestra-level corridor nearest the Cohen Wing. The photo collection that previously included Seiji Ozawa along with past BSO and Pops conductors, formerly mounted in that space, has now been refurbished and incorporated into the new display. Photographer Betsy Bassett took the black-and-white BSO member photographs as the initial step toward production of a new book of BSO member profiles. The display system was designed by Krent/Paffett Associates in Boston and fabricated by Mystic Scenic Design in Dedham.

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## KEITH LOCKHART

In February 1995 Keith Lockhart was named twentieth Conductor of the Boston Pops Orchestra since its founding in 1885. Now in his fifth Pops season, Mr. Lockhart has conducted more than 250 concerts; made twenty-seven television shows; made his Carnegie Hall debut with the Boston Pops Orchestra; and led eight national tours and his first overseas tour with the Boston Pops Esplanade Orchestra. In 1996 Keith Lockhart and the Boston Pops Orchestra signed a four-year, six-album

exclusive recording contract with RCA Victor. *The Celtic Album* was nominated for a 1999 Grammy Award. This spring they will record a new album of American patriotic music, *A Splash of Pops*, for release on June 29.

Born in Poughkeepsie, New York, in 1959, Keith Lockhart holds degrees from Furman University in Greenville, South Carolina, and Carnegie-Mellon University in Pittsburgh. He held positions in Pittsburgh and Akron before becoming a Conducting Fellow of the Los Angeles Philharmonic Institute in 1989. The following year he moved to Cincinnati as Assistant Conductor of the Cincinnati Symphony Orchestra, later serving as Associate Conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras, while also becoming Music Director of the Cincinnati Chamber Orchestra. In January 1998, Mr. Lockhart was appointed Music Director of the Utah Symphony, effective with the 1998-99 season. He studied piano with John Noel Roberts, Gwendolyn Stevens, and Maria-Regina Seidlhofer of the Vienna Hochschule. His training as a conductor includes study with Istvan Jaray, Otto-Werner Mueller, Harold Farberman, and Werner Torkanowsky.

As a guest artist, Mr. Lockhart has conducted the Chicago Symphony Orchestra, the Los Angeles Philharmonic, the Minnesota Orchestra, the Montreal Symphony, the Toronto Symphony, the Cleveland Orchestra, and the Los Angeles Chamber Orchestra. Notable recent engagements include his first concerts as Music Director of the Utah Symphony; his first major opera production, Douglas Moore's *The Ballad of Baby Doe*, with the Washington (D.C.) Opera; the Cincinnati Chamber Orchestra's New York debut at Town Hall; and guest conducting debuts with the New York Philharmonic, Singapore Symphony, National Arts Center Orchestra, New England Conservatory Orchestra, St. Paul Chamber Orchestra, Dallas Symphony, and Philadelphia Or-

chestra. Upcoming engagements include debuts with the San Francisco Symphony in summer 1999 and the Houston Symphony in the 1999-2000 season.

With his appointment to the position of Boston Pops Conductor, Keith Lockhart succeeded John Williams, who held that position from 1980 to 1993. Mr. Lockhart holds both the Julian and Eunice Cohen Boston Pops Conductor's Chair and the Germeshausen Family Boston Symphony Youth Concerts Conductor's Chair. In addition, he serves as a "godparent" for the John D. Philbrick Elementary School in Roslindale as part of the Boston Music Education Collaborative. Mr. Lockhart holds honorary doctorates from the Boston Conservatory, awarded in 1996, and Northeastern University, awarded in June 1998.

### Recordings by Keith Lockhart and the Boston Pops Orchestra

All on RCA Victor:

*American Visions*

*The Celtic Album* [nominated for a Grammy, 1999]

with Eileen Ivers, violin, and Cherish the Ladies

*Holiday Pops*

*Runnin' Wild: The Boston Pops Play Glenn Miller*

with John Pizzarelli and the King's Singers

*A Splash of Pops* [to be released June 29, 1999]



## JOHN WILLIAMS

In January 1980 John Williams was named nineteenth Conductor of the Boston Pops Orchestra since its founding in 1885. He assumed the title of Boston Pops Laureate Conductor following his retirement in December 1993 and currently holds the title of Artist-in-Residence at Tanglewood. Born in New York, Mr. Williams attended UCLA, studied composition privately with Mario Castelnuovo-Tedesco, and attended the Juilliard School, where he studied piano with Madame Rosina

Lhevinne. He worked as a jazz pianist before beginning his career in the film studios, where he worked with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmy awards for his work.

John Williams has composed the music and served as music director for more than eighty films, including *Stepmom*, *Saving Private Ryan*, *Amistad*, *The Lost World*, *Rosewood*, *Sleepers*, *Nixon*, *Sabrina*, *Schindler's List*, *Jurassic Park*, *Home Alone 2, Far and Away*, *JFK*, *Hook*, *Home Alone*, *Presumed Innocent*, *Born on the Fourth of July*, the three *Indiana Jones* films, *The Accidental Tourist*, *Empire of the Sun*, *The Witches of Eastwick*, *E.T. (the Extra-Terrestrial)*, *Superman*, *Close Encounters of the Third Kind*, the *Star Wars* trilogy, *Jaws*, and *Goodbye, Mr. Chips*. He has received thirty-seven Academy Award nominations, most recently for *Saving Private Ryan*, and has been awarded five Oscars, one British Academy Award, seventeen Grammys, three Golden Globes, as well as several gold and platinum records. His score for the film *Schindler's List* earned him both an Oscar and a Grammy. His most recent film score is for George Lucas's *Star Wars Episode 1: The Phantom Menace*. In addition to his film music, Mr. Williams has written many concert pieces, including two symphonies, and concertos for bassoon, cello, flute, violin, clarinet, tuba, and trumpet. In addition, Mr. Williams composed the NBC News theme "The Mission," "Liberty Fanfare," composed for the rededication of the Statue of Liberty, and themes for the 1984, 1988, and 1996 Summer Olympic games. In April the Boston Symphony gave the world premiere performance of *for Seiji!*, which Mr. Williams composed in honor of Seiji Ozawa's 25th anniversary with the BSO.

Many of Mr. Williams's film scores have been released as recordings; the soundtrack album to *Star Wars*, one of the most successful non-pop albums in recording history, has sold more than four million copies. He has led a highly acclaimed series of albums with the Boston Pops Orchestra.

### Selected Recordings by John Williams and the Boston Pops Orchestra

On Sony Classical:

*Joy to the World*

featuring Robin Williams, narrator

*Music of the Night*

*The Spielberg/Williams Collaboration*

*Summon the Heroes*

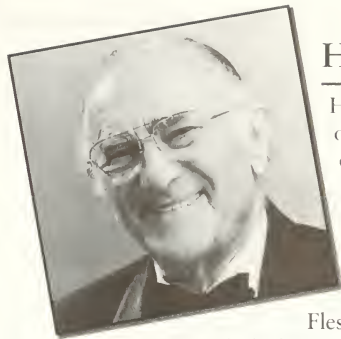
On Philips:

*By Request*

*Pops Out of This World*

*The Very Best of the Boston Pops*

Mr. Williams has led the Boston Pops Orchestra and the Boston Pops Esplanade Orchestra on several tours. He has led the Boston Symphony Orchestra at Tanglewood and led subscription concerts for the first time in March 1997 at Symphony Hall. He has appeared as guest conductor with the London Symphony, the Cleveland Orchestra, the Philadelphia Orchestra, the Chicago Symphony, the Pittsburgh Symphony, the Dallas Symphony, the San Francisco Symphony, and the Los Angeles Philharmonic.



## HARRY ELLIS DICKSON

---

Harry Ellis Dickson is Associate Conductor Laureate of the Boston Pops, founder and Conductor Laureate of the Boston Symphony Orchestra Youth Concerts, and music director of the Boston Classical Orchestra. He retired in 1987 from the Boston Symphony Orchestra's first violin section. A native of Cambridge, Massachusetts, he graduated from the New England Conservatory of Music and studied violin with Carl Flesch and Max Rostal as a fellowship student at Berlin's

Hochschule für Musik. Later he studied conducting with Pierre Monteux at the Domain School in Maine. He joined the Boston Symphony Orchestra in 1938 under Serge Koussevitzky.

Active as a guest conductor, Mr. Dickson has conducted Pops concerts with many orchestras throughout the United States, Canada, Israel, and Ireland. Highlights of recent seasons include a July 4, 1998, concert with the Maryland Symphony on the historic Antietam battleground in Hagerstown, Maryland; conducting engagements with the San Francisco Symphony, where he led three Pops concerts, including the opening concert of the Pops season in Davies Hall; a 1994 Boston Pops Orchestra concert at Tanglewood marking the centennial of Arthur Fiedler's birth; four highly successful holiday programs with the Ulster Orchestra in Belfast and Londonderry, Ireland; and a Pops concert at the American College of Greece in Athens. In addition, Mr. Dickson conducts many Boston Pops concerts at Symphony Hall, on the Esplanade, and in many other areas of New England. At the 1998 "Salute to Symphony" concert, Mr. Dickson shared the Symphony Hall podium with Seiji Ozawa, Keith Lockhart, and John Williams. A highlight of the concert, which was telecast on WCVB-TV Channel 5, was a tribute to Mr. Dickson's 90th birthday year. He was also honored by other organizations during this milestone year. The Boston Symphony musicians and staff honored him at a Youth Concert and reception on November 13, 1998, his actual birthday.

The distinguished recipient of numerous awards, Mr. Dickson is a Chevalier in the Ordre des Arts et des Lettres of the French government. He has been honored by the National Conference of the Humanities and by Pi Lambda Theta, a national honor and professional association in education. In 1975 the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its Winter Hill Community School, and in 1983 the Boston Public Schools honored him by dedicating the Harry Ellis Dickson Orchestral Suite in the Roland Hayes Division of Music at Madison Park High School. In November 1991 the city of Boston, in collaboration with the Boston Fenway Group and the Boston Redevelopment Authority, dedicated "Harry Ellis Dickson Park" near Symphony Hall. Mr. Dickson holds honorary degrees from many local colleges and universities, and from the American College of Greece.

Renowned as a raconteur, Harry Ellis Dickson has delighted audiences with his personal recollections of many of the world's greatest artists and with his informal and witty anecdotes about life "behind the scenes" at Symphony Hall. He has incorporated many of these recollections into his books, *Gentlemen, More Dolce Please!*, *Arthur Fiedler and the Boston Pops*, and an autobiography entitled *Beating Time, A Musician's Memoir*, published in spring 1995. In addition, he furthered the part-time conducting career of his close friend, the late Danny Kaye, with whom he traveled to many countries of the world as musical mentor. Through the Boston Symphony Orchestra Youth Concerts, which he founded in 1959 and which have been the model for such concerts across the country, Mr. Dickson has built bridges between the stage of Symphony Hall and the wider world.

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Lucia Lin  
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\*Wendy Putnam

\*Xin Ding

\*Bonnie Bewick

\*James Cooke

\*Victor Romanul

\*Catherine French

\*Kelly Barr

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*James F. and Barbara  
Cleary Chair*

Ronald Knudsen

Joseph McGauley

Ronan Lefkowitz

\*Nancy Bracken

\*Aza Raykhtsaum

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\*Haldan Martinson

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§ Frank Powdermaker

§ Michael Rosenbloom

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Burton Fine  
Joseph Pietropaolo

Michael Zaretsky

Marc Jeanneret

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\*Edward Gazouleas

\*Kazuko Matsusaka

§ Susan Culpo

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Cahners Chair*

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Joel Moerschel

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J. William Hudgins

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*§ Substituting*

*‡ On sabbatical leave*



# A BRIEF HISTORY OF THE BOSTON POPS

The price of the beer, the *Boston Transcript* complained, was too high—ten cents a glass. A ticket went for a quarter. “The Programme for these Concerts,” the Boston Symphony assured its public, “will be made up largely of light music of the best class...” So on Saturday evening, July 11, 1885, a large and fashionable crowd showed up at the old Boston Music Hall for the first-ever Music Hall Promenade Concert. The founder of the Boston Symphony Orchestra, Henry Lee Higginson, had proposed this new series in the hope of re-creating the ambience of summer evenings in the concert gardens in Vienna, where he had been a music student. (He also wanted to provide summer employment for the members of the Boston Symphony, who at that point had to search for other work six months out of the year.) Certainly the strait-laced Boston public understood that it was being offered the chance to relax in a fantasy of European pleasures—though nothing so daring as the model of a Parisian café-concert might have suggested.

In fact, the Boston Symphony explicitly promised that the Promenade Concerts would emulate those conducted in Berlin by Benjamin Bilse. The first program, conducted by Adolf Neuendorff, included a novelty number titled *An Evening with Bilse*, which humorously tossed together scraps of Beethoven and Strauss, Wagner, and Weber. Given that everything else on the program was European as well, the audience at the

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- |  |               |
|--|---------------|
| 1 MARCH—Imperial, . . . . .  | Reich         |
| 2 OVERTURE—Wm. Tell, . . . . .   | Hausman       |
| 3 WALTZ—Mon Rêve, . . . . .  | Waldenfeld    |
| 4 SELECTION—Little Duke, . . . . .   | Leroy         |
| 5 OVERTURE—A Morning, Noon and Evening<br>in Vienna, . . . . .                       | Suppe         |
| 6 REMINISCENCES FROM TANZHAUSER, Wagner, . . . . .                                   |               |
| 7 PIZZICATO POLKA, . . . . .   | Strauss       |
| 8 AN EVENING WITH BILSE, . . . . .   | Ernst Scherke |
| present Quintet representing the Programme of<br>a Salon Concert in a combined form. |               |
| 9 OVERTURE—Die Feienmühle, . . . . .   | Reisiger      |
| 10 WALTZ—Donau Lieder, . . . . .   | Strauss       |
| 11 PARAPHRASE—Loreley, . . . . .   | Nordhoff      |
| 12 GALOP—Klashing Star, . . . . .  | Bial          |

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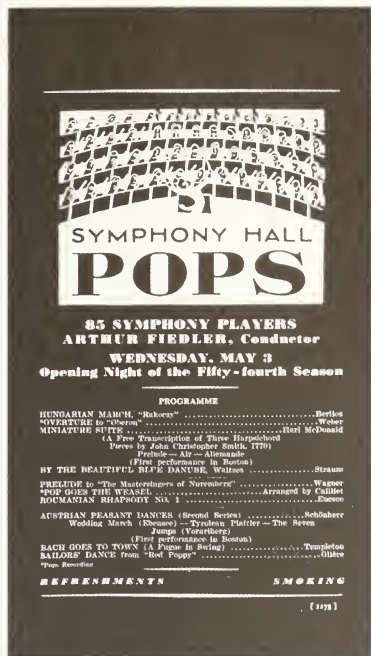
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**WEDNESDAY, MAY 3**  
**Opening Night of the Fifty-fourth Season**

**PROGRAMME**

HUNGARIAN MARCH, "Rakoczy" ..... Berlioz  
 "SINFONIE in D-flat" ..... Wagner  
 MINUTRE PITTURE ..... Shostakovich  
 (A Free Transcription of Three Harpsichord  
 Pieces by John Christopher Smith, 17th)  
 Prelude—Air—Allemande  
 (First performance in Boston)  
 BY THE BEAUTIFUL BLUE DANUBE, Waltzes ..... Strauss  
 PRELUDE to "The Merrydancers of Nuremberg" ..... Wagner  
 "FOR GIES THE WEASEL" ..... Arranged by Calles  
 ROMANIAN RHAPSODY NO. 1 ..... Liszt  
 AUSTRIAN PEASANT DANCER (Second Series) ..... Schubert  
 Wedding March (Dance) ..... Strauss  
 (First performance in Boston)  
 BACH GOES TO TOWN (A Poem in Being) ..... Templeton  
 RAILROAD DANCE from "Hot Pops" ..... Galt  
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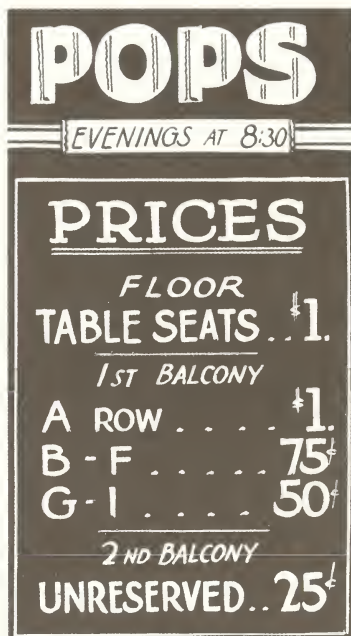
[1979]

first Promenade Concert could not have imagined that it was launching a peculiarly American tradition. Although the format of the Boston Pops Orchestra's concerts remains strikingly similar to the original—three sections divided by two intermissions, with the evening's heaviest piece sandwiched in the middle—the character of much of the music has changed, as has the event's character as a whole.

How did the change happen? In part, it came about because the audience took so readily to the series. Another reason for the increasing Americanness of Pops was the development of American music itself in the 1890s—a development that both aided the concerts and was aided by them. Pieces by composers such as Victor Herbert turned up more and more frequently on the program; so, too, did the works of the March King, John Philip Sousa, most notably his 1897 composition *The Stars and Stripes Forever!* By 1899, the orchestra had adopted *Stars and Stripes* as the regular

finale for the Promenade Concerts. Finally, there was an eventual change in the leadership of the Promenade Concerts—which in 1900 officially became known as the Pops. The early conductors were of European background, beginning with Adolf Neuendorff and also including Timothée Adamowski, Max Zach, and Gustav Strube.

This European line came to an end with the tenure of the Italian composer and pianist Alfred Casella in 1927-29. Although he programmed popular pieces such as Gershwin's brand-new *An American in Paris*, he also performed entire symphonies by Beethoven and even works by contemporary avant-garde composers such as Arthur Honegger. The public complained loudly enough that the BSO's management declined to renew Casella's contract. Instead, the BSO again turned to one of its own, a 35-year-old violist who had been playing with the orchestra since 1915. His name was Arthur Fiedler, and he would not only lead the Boston Pops for the next fifty years but would complete its transformation. By the time of his death in 1979, the Boston Pops would be a national institution in America, a musical ambassador abroad, and the most-recorded orchestra in the world.



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*Pops in the 1930s: high-style Art Deco and low prices*

Born in Boston and trained in Germany, Fiedler first led the Pops in Symphony Hall as a replacement during the 1926 season, following the resignation of conductor Agide Jacchia. By then, Fiedler already had demonstrated his ambition by forming the Fiedler Sinfonietta, a chamber orchestra composed of Boston Symphony members. After the success of his first Pops concert, Fiedler asked to be named the permanent conductor—an appointment that instead went to Alfred Casella. Undaunted, Fiedler decided to organize and conduct his own five-week series of popular concerts. He would even go the Boston Symphony one better by performing the concerts outdoors and for free. On July 4, 1929, Fiedler inaugurated a series that continues to this day, now under the Boston Symphony's auspices: the Esplanade Concerts, which are held on the east bank of the Charles River. The response was ecstatic. After Casella's departure, the BSO offered Fiedler a three-year contract,



*Arthur Fiedler joins percussionists Frank Epstein and Charles Smith in a performance of Leroy Anderson's "The Typewriter."*

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to begin with the 1930 Pops season. For the first time in what was already a 45-year history, the concerts would be led by an American-born conductor.

In addition to moving the Boston Pops repertoire beyond its origins in European light classical music, Fiedler also moved the orchestra into another field of popular culture: recordings. In a three-day marathon, from July 1 through July 3, 1935, Fiedler led the Boston Pops in its first recordings, for the RCA Victor label. Among the forty compositions recorded on those days was a tune by Jacob Gade, "Jalousie," which Fiedler had recently plucked out of a sheet-music bin for fifteen cents. "Jalousie" became the first Victor record—and also the first orchestral record—to sell more than a million copies. In one stroke, Fiedler had reached an unprecedentedly large audience while literally establishing an identity for his ensemble. Until those recording sessions, the musicians had been known simply as "the orchestra of the Pops concerts." It was not until RCA Victor needed a name for the label that a "Boston Pops Orchestra" was born.

Over the ensuing years, Fiedler maintained the fame of the Boston Pops Orchestra by showcasing the work of American composers and arrangers, by featuring young American soloists, and by making astute use of the media. Local radio broadcasts of the Boston Pops concerts began in 1952; Boston Pops radio broadcasts were nationally syndicated each week from 1962 to 1992. The national public television program "Evening at Pops" was launched in 1969, as a joint production of WGBH-TV in Boston and the Boston Symphony Orchestra. "Evening at Pops" kept the conductor and his ensemble before an immense worldwide audience. The Pops' special bicentennial program on the Esplanade on July 4, 1976, drew the biggest audience in the history of orchestral concerts, with more than 400,000 people in attendance. After Arthur Fiedler's death on July 10, 1979, his longtime associate conductor, Harry Ellis Dickson, took over the interim leadership of the orchestra, along with a number of guest conductors. Meanwhile, the management of the Boston Symphony undertook the seemingly impossible task of finding a successor to Arthur Fiedler.

By the time John Williams was appointed Conductor of the Boston Pops Orchestra in January 1980, he was the best-known composer for film in the world. Williams also had an enviable classical training; he had worked as a jazz pianist in New York; and he had arranged albums for several popular artists. At the time of his appointment, he had not yet had much public experience as a conductor; but he brought to the podium the background, talent, and celebrity to succeed at a daunting assignment. Williams both broadened and updated the Boston Pops repertoire, writing and commissioning many new compositions while also introducing arrangements of recent pieces of popular music—such as film scores—that would be suitable for orchestral performance. He maintained the popularity of the "Evening at Pops" broadcasts; he toured ex-



*Special guest C-3PO greets John Williams during a "Star Wars"-themed concert in 1980.*



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tensively with the Boston Pops; and he led a series of best-selling recordings for the Philips and Sony Classical labels.

At Christmas 1991, John Williams announced that he would step down as Conductor of the Boston Pops at the end of 1993 and at that time he assumed the title of Laureate Conductor. He also agreed to serve as Music Adviser while the Boston Symphony again took on a seemingly impossible task—finding someone to follow him. The appointment as twentieth Conductor of the Boston Pops Orchestra—and the third Conductor since Arthur Fiedler took over in 1930—fell to Keith Lockhart. Born in 1959, he was 35 years old when the choice was made—the same age as Arthur Fiedler at the time of his appointment. During his first four seasons, Mr. Lockhart has conducted more than 250 concerts, made twenty-seven television shows, led eight tours with the Boston Pops Esplanade Orchestra, and recorded four albums. One of those recordings, “The Celtic Album,” made history in 1999 by becoming the first Boston Pops Orchestra recording nominated for a Grammy. The nomination came in the newly established category of “Best Classical Crossover Album.”



*Keith Lockhart tests his swing during a Boston Pops performance of Sousa's "National Game" March at Tanglewood in 1998.*

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## Predecessors (and Rivals) to the Pops

by Steven Ledbetter

For many years the Boston Pops has billed itself as “America’s orchestra,” so it might come as a surprise to learn that the whole idea of summertime concerts with “light/serious” music and refreshments is an exceedingly old one, going back centuries at least. Certainly the kings, princes, dukes, popes, cardinals, and other high and powerful rulers in ages past frequently took their leisure in the warmer months with musical entertainment and refreshment, often outdoors. A lingering echo of this fresh-air tradition can be seen in the leafy or floral color schemes that decorate Symphony Hall during the Pops season.

Handel’s famous *Water Music* was composed for just such an outing in 1717, in this case on a river boat during a journey up and down the Thames in the presence of King George and his court. But such performances were intended purely for the private pleasure of the patron and his guests; they were not open to the public at large. Still, long before that pleasant musical trip on the Thames, Londoners were able to hear music in the city’s parks and gardens. The most famous of the “pleasure gardens”—which charged a small fee for admission and provided music, refreshments, and other forms of entertainment—was Vauxhall, a country-house property at the edge of the

Thames, which remained popular for almost two centuries (1661-1859). These gardens attracted a wide cross-section of London citizenry—much as the Boston Pops concerts today attract a similar cross-section of local and visiting listeners.

In Vienna, too, both Mozart and Beethoven per-

formed in the concerts at the Augarten, an open-air concert hall in a public park formed by a bend in the Danube. It was Vienna that probably played the most influential role in the development of the kinds of concerts we now call pops concerts, though that development was more an accident of politics than of musical culture. The political event was the Congress of Vienna, an assembly of diplomats and heads of state who met in Vienna from September 1814 to June 1815 to clean up all the little messes left by the Napoleonic wars. Leaders from all over Europe were captivated by a new social dance, which had recently moved from the world of Austrian peasants into elegant ball-

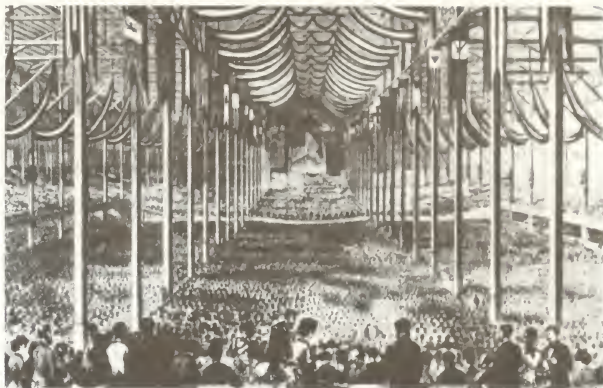


Vauxhall Gardens, showing the “Grand Walk” and the orchestra playing



rooms, where it was regarded as daring and risqué, because—for the first time in a dance for fashionable society—the man and woman held themselves close in an embrace position, and then proceeded to whirl joyously in three-four rhythm. It took next to no time for the waltz to be *everywhere*, though for years worried fathers looked very sternly upon daughters who dared to try it. So popular were the balls that filled every evening during the period of the Congress that a celebrated *bon mot* appeared. When someone asked a leading diplomat how the Congress was getting on (using the French verb *marcher*, meaning “to go” or “to march”), the reply came: “*Le Congrès ne marche pas; il danse*” (“The Congress is not marching [getting on] at all; it is dancing”).

Almost immediately waltzing filled the night spots around Vienna, including the popular “Heuriger,” the taverns serving new wine (with entertainment) on the hills known as the “Vienna woods” around the city. Schubert improvised waltzes on the piano for the benefit of his friends. The elder Johann Strauss formed an ensemble and became



*The music of Johann Strauss was wildly popular in America and the “Waltz King” himself was invited in 1872 to an “International Peace Jubilee” in Boston. One hundred assistant conductors were on hand at the Jubilee Festival Hall to assist Strauss in leading the ten thousand musicians and twenty thousand singers assembled for this grand concert, which took place before an audience of one hundred thousand.*

very popular for the dances he created in dance halls frequented by the middle class. At mid-century his son surpassed him in popularity and elevated the waltz to glorious concert pieces which he played with his orchestra—perhaps the first true “pops orchestra”—all over Europe and even in the United States. And he contributed masterpieces to a thriving new theatrical tradition—the operetta, where almost any romantic problem could be solved with a melting waltz song or a lively polka.

When Boston Symphony founder Henry Lee Higginson was a student in Vienna, this tradition was at its height, with talented composers writing for the musical theater; their songs and dances appeared in the summer venues for the enjoyment of a wide public of thirsty listeners and dancers. A visit to these beer-and-wine gardens was a pleasant pastime for a music lover on a summer night. So when he created the Boston Symphony in 1881, Higginson envisioned from the start a summer series of lighter concerts, to be called “Promenade concerts,” which ultimately materialized on July 11, 1885.

A few other ensembles in the 1880s and 1890s served as rivals to the newly founded summer series. John Philip Sousa, a consummate musician and showman, performed a range of music similar to that found in the Pops concerts, but his ensemble was a wind band, not a symphony orchestra. And Victor Herbert, soon to become the most popular composer of the American musical stage, toured with his Victor Herbert Orchestra, likewise mixing the relatively serious with the light and even frivolous. But this was strictly a part-time ensemble.

Meanwhile it had occurred to Higginson, once he had formed his plan to create the



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Boston Symphony Orchestra, that a summer season of high quality lighter music would help fill the gap in the musicians' employment between the end of April and the beginning of October.



*Vienna's Volksgarten, from an 1890 print*

Few orchestras of the day gave more than a handful of performances a year, and those that did were usually opera orchestras, which played a different kind of music most of the time. It was Higginson's genius to draw upon the centuries-old tradition of free-spirited summer

entertainment music and blend it with the subscription series of the winter months to create something that had never really existed before: a full-time, year-round symphony orchestra.

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# THE BOSTON POPS ORCHESTRA

**KEITH LOCKHART**, *Conductor*

Tuesday evening, June 15, 1999, at 8



## STAR-SPANGLED SPECTACULAR

### SPONSORED BY DELOITTE & TOUCHE LLP

with THE U.S. ARMY FIELD BAND AND SOLDIERS' CHORUS

Colonel Finley R. Hamilton, conductor

The Star-Spangled Banner

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Liberty Fanfare

Williams

Three Dances from *On the Town*

Bernstein

The Great Lover—Lonely Town—Times Square: 1944

Concerto for Bass Trombone

Christopher Brubeck

Paradise Utopia—Sorrow Floats—

James Brown in the Twilight Zone

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### THE U.S. ARMY FIELD BAND AND SOLDIERS' CHORUS

Colonel Finley R. Hamilton conducting

*National Emblem March*

Bagley

American Overture for Band

Jenkins

Keith Lockhart conducting

Yankee Doodle

Gould

Seventy-Six Trombones, from *The Music Man*

Willson

America the Beautiful

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Battle Hymn of the Republic

Steffe/Howe-Wilhousky

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This Land Is Your Land

Guthrie-Reisman

God Bless America

Berlin-Osser

Soldiers' Chorus

Doodletown Fifers

arr. Hollenbeck

1812 Overture

Tchaikovsky

with members of the U.S. Army Field Band and Soldiers' Chorus

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.  
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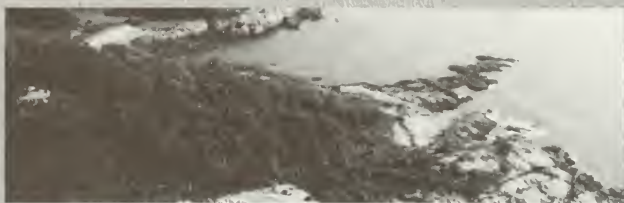
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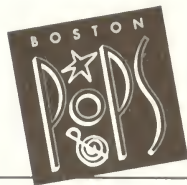




# THE BOSTON POPS ORCHESTRA

**KEITH LOCKHART**, *Conductor*

Wednesday evening, June 16, 1999, at 8



## STAR-SPANGLED SPECTACULAR

with THE U.S. ARMY FIELD BAND AND SOLDIERS' CHORUS

Colonel Finley R. Hamilton, conductor

The Star-Spangled Banner

Smith/Key-Bennett

Liberty Fanfare

Williams

Three Dances from *On the Town*

Bernstein

The Great Lover—Lonely Town—Times Square: 1944

Concerto for Bass Trombone

Christopher Brubeck

Paradise Utopia—Sorrow Floats—

James Brown in the Twilight Zone

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THE U.S. ARMY FIELD BAND AND SOLDIERS' CHORUS

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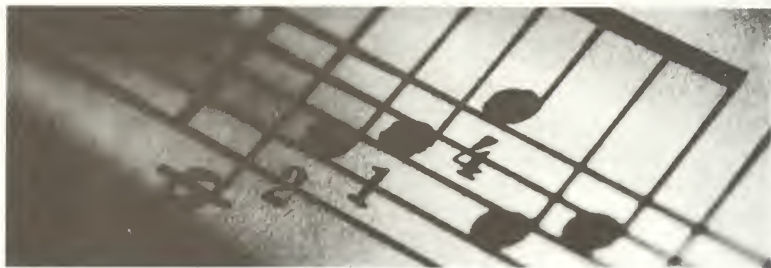
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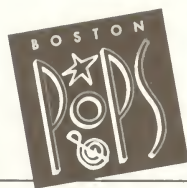
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# THE BOSTON POPS ORCHESTRA

KEITH LOCKHART, *Conductor*

Thursday evening, June 17, 1999, at 8



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## NORTHEASTERN UNIVERSITY NIGHT

Liberty Fanfare Williams

Three Dances from *On the Town* Bernstein

The Great Lover—Lonely Town—

Time Square: 1944

Excerpts from *Pictures at an Exhibition* Mussorgsky

The Hut on Fowl's Legs—The Great Gate of Kiev

## INTERMISSION

All Hail Northeastern

Piano Concerto in A minor, Opus 7 Clara Schumann

Allegro maestoso

Romanze: Andante non troppo con grazia

Finale: Allegro non troppo

VIRGINIA ESKIN

*Pickles and Peppers* Rag Shepherd-Morath

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## INTERMISSION

Another Op'nin', Another Show, from *Kiss Me, Kate* Porter-Courage

Selections from *South Pacific* Rodgers-Anderson

I'm Gonna Wash That Man Right Out of My Hair—

Bali H'ai—Happy Talk—Some Enchanted Evening—

I'm in Love With a Wonderful Guy

No One Is Alone, from *Into the Woods* Sondheim-Morley

Everything's Coming Up Roses, from *Gypsy* Styne-Ramin

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Baldwin Piano

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**THE BOSTON POPS ORCHESTRA**

**KEITH LOCKHART**, *Conductor*

Friday evening, June 18, 1999, at 8



---

JAMES ORENT conducting

*Radetzky March*

Strauss

*Light Cavalry Overture*

Suppé

Finale from Symphony No. 9 in E minor, *From the New World*

Dvořák

INTERMISSION

Piano Concerto in A minor, Opus 7

Clara Schumann

Allegro maestoso

Romanze: Andante non troppo con grazia

Finale: Allegro non troppo

VIRGINIA ESKIN

*Pickles and Peppers Rag*

Shepherd-Morath

MS. ESKIN

INTERMISSION

Selections from *West Side Story*

Bernstein-Mason

I Feel Pretty—Maria—Something's Coming—Tonight—

One Hand, One Heart—Cool—America

Unforgettable

Gordon-Morley

Bob Winter, piano solo

Runnin' Wild

Grey/Wood/Gibbs-Nestico

Suite from *Star Wars*

Williams

Imperial March—Main Title

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The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.

Baldwin Piano

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Among Those Present: Construction Industry Night at Pops; South Junior High Music; Angled Stone Chp. OES P.M.'s Friendly; Essex Women's Club; Millipore Corporation; Quidnessett Baptist Church; Salem High School; F.A.M.E.; Boxborough District Minutemen; Peabody & Brown.



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# THE BOSTON POPS ORCHESTRA

KEITH LOCKHART, *Conductor*

Saturday evening, June 19, 1999, at 8



JAMES ORENT conducting

## SWING NIGHT

Strike Up the Band

Gershwin-Green

In the Mood

Garland/Miller-Osser

## THE COLLEGE OF THE HOLY CROSS BALLROOM DANCE CLUB

Song of India

Rimsky-Korsakov-Sebesky

Moonlight Serenade

Miller-Hayman

One O'Clock Jump

Basie-Nestico

Runnin' Wild

Grey/Wood/Gibbs-Nestico

## INTERMISSION

Little Brown Jug

Eastburn-Nestico

## THE NORTHEASTERN UNIVERSITY BALLROOM DANCE CLUB

Stompin' at the Savoy

Goodman-Osser

### *A Tribute to Artie Shaw*

Begin the Beguine

Porter-May

Back Bay Shuffle

McRae/Shaw-May

### *Happy Birthday, Duke!*

Satin Doll

Ellington-Hayman

It Don't Mean a Thing (If It Ain't Got That Swing)

Ellington-Nestico

Anvil Chorus

Verdi-Nestico

## INTERMISSION

Boogie Woogie Bugle Boy

Raye/Prince-Hayman

## THE MIT BALLROOM DANCE TEAM

Opus One

Oliver/Garris-Wilcox

Frenesi

Dominguez-May

American Patrol

Meacham-Sebesky

### *A Tribute to Frank Sinatra*

Strangers in the Night

Kaempfert/Snyder/Singleton-Morley

Chicago

Fisher-Nestico

New York, New York

Kander/Ebb-Byers

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Among Those Present: Foundation for Faces of Children; UNH Alumni Club of Boston; Spirit of Boston; John Hancock Mutual Life Insurance/FCA; New Hampshire College Alumni Association; Metropolitan Life Insurance; Connecticut Public Radio; Carlisle Congregational Church; Chelmsford Jaycee Roosters; Villanova Alumni Club-Boston; Groups Inc.; MIT Activities Comm.; Peter Bent Brigham School of Nursing Alums; Amherst Area Newcomers Club; Penny Pitou Travel; The Ticket Connection; Bourne High School & Middle School Band; Burlington Recreation Dept.; MBTA Employees' Association; Nichols College Alumni; Aim Travel.



**THE BOSTON POPS  
ESPLANADE  
ORCHESTRA**

**KEITH LOCKHART**  
*Conductor*

*Julian and Eimice Cohen  
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**First Violins**

Joseph Scheer  
Michael Rosenbloom  
Lisa Crockett  
Kristina Nilsson  
Sandra Kott  
Maynard Goldman  
John Harrison  
Dianne Pettipaw  
Cynthia Cummings  
Gerald Mordis  
James Orent  
Paul MacDowell  
Melissa Howe  
Stacey Alden  
Liana Zaretsky

**Second Violins**

Clayton Hoener  
Jennifer Elowitch  
Sarah Roth  
Colin Davis  
Gregory Vitale  
Pattison Story  
Julie Leven  
Karma Tomm  
Kay Knudsen  
Rebecca Katsenes

**Violas**

Kenneth Stalberg  
David Feltner

Anne Black  
Emily Bruell  
Donna Jerome  
Barbara Wright  
Lisa Suslowicz  
Joan Ellersick

**Cellos**

Ronald Lowry  
William Rounds  
George Seaman  
Theresa Borsodi  
Andrew Mark  
Toni Rapier  
Kevin Crudder  
Mark Simcox

**Basses**

Robert Caplin  
Barry Boettger  
Joseph Holt  
Gregory Koeller  
Elizabeth Foulser  
Prentice Pilot  
Mark Henry

**Flutes**

Renee Krimsier  
Ann Bobo

**Piccolo**

Iva Milch

**Oboes**

Laura Ahlbeck  
Frank Charnley

**English Horn**

Barbara LaFitte

**Clarinets**

Ian Greitzer  
Aline Benoit

**Bass Clarinet**

Edward Avedisian

**Bassoons**

Ronald Haroutunian  
Donald Bravo

**Contrabassoon**

Ruth Waterhouse

**Horns**

Kevin Owen  
Richard Menaul  
Nona Gainsforth  
Thomas Haunton  
Richard Greenfield

**Trumpets**

Bruce Hall  
Gregory Whitaker  
Dennis Alves  
Steven Emery

**Trombones**

Darren Acosta  
James Nova  
Mark Cantrell

**Tuba**

Gary Ofenloch

**Timpani**

Everett Beale

**Percussion**

Fred Buda  
Richard Flanagan  
Neil Grover  
Patrick Hollenbeck

**Harp**

Susan Robinson

**Piano**

Bob Winter

**Librarians**

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William Shisler  
John Perkel

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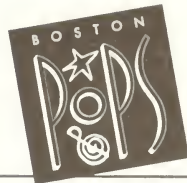
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# THE BOSTON POPS ESPLANADE ORCHESTRA

KEITH LOCKHART, *Conductor*

Sunday evening, June 20, 1999, at 7:30



Swing, Swing, Swing Williams

Maple Leaf Rag Joplin

Three Dances from *On the Town* Bernstein

The Great Lover—Lonely Town—  
Times Square: 1944

*Happy Birthday, Duke!*

Caravan Ellington-Hayman

Mood Indigo Ellington/Mills/Bigard-Hayman

Peanut Brittle Brigade, from Duke Ellington's *Nutcracker* arr. Tyzik

## INTERMISSION

Galop from *Moscow, Cheremushky* Shostakovich

Csárdás Monti-Amis

Concertino for Horn and Orchestra in E, Opus 45 Weber

Andante—Polacca

ERIC RUSKE

## INTERMISSION

*Swingin' at the Pops*

Runnin' Wild Grey/Wood/Gibbs-Nestico

One O'Clock Jump Basie-Nestico

I'm Getting Sentimental Over You Bassman/Washington-Nestico

Darren Acosta, trombone solo

Back Bay Shuffle McRae-May

The Nearness of You Carmichael/Washington-Sebesky

Michael Monaghan, vocalist

Anvil Chorus Verdi-Nestico

Swing Fever arr. Hollenbeck

Zoot Suit Riot—Jump, Jive, 'n Wail


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Baldwin Piano

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Among Those Present: Big Ten Night at the Pops; Pass Key Club; Infinity Club; 1895 Club; Beth Israel Deaconess Medical Center; Brigham & Women's Hospital Nursing Staff Dev.; N.E. Creighton University Alumni.



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## NOTES ON THE MUSIC

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**SPECIAL THANKS.** An interest in new and inspiring musical ideas has been a hallmark of the Boston Pops for more than sixty years. The Pops is grateful to the Chiles Foundation and Fidelity Investments for their generous assistance, which is helping to sustain this tradition by funding the introduction of important new works to the Boston Pops repertory. These include commissions of new works as well as special arrangements of Broadway show tunes, Hollywood film scores, and medleys, such as this year's Tribute to Harry James and Salute to American Jazz (both arranged by Sammy Nestico), a new swing medley arranged by Pat Hollenbeck, and a new Don Sebesky arrangement of "Get Happy."

### CONCERTO FOR BASS TROMBONE

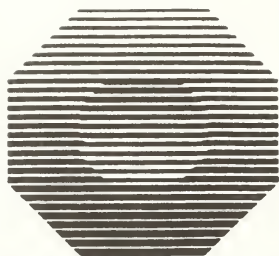
*Christopher Brubeck (b.1952)*

The third son in the musical Brubeck family, Christopher Brubeck attended high school at Interlochen Arts Academy and studied at the University of Michigan, at which time he toured and recorded with his innovative rock bands, New Heavenly Blue and Sky King. Along with his father Dave and brothers Darius and Dan, he was a member of the New Brubeck Quarter for twelve years, during which time the group performed with more than 70 orchestras and in 1988 entertained Presidents Reagan and Gorbachev at the White House. In collaboration with the late Bill Crofut, Chris Brubeck has appeared with the Boston Symphony and Boston Pops orchestras. His recent compact disc with the London Symphony Orchestra, *From Bach to Brubeck*, showcases his versatile roles as composer, arranger, pianist, bassist, and bass trombonist and includes the first recording of his Concerto for Bass Trombone. About that work Mr. Brubeck writes:

Having spent many years of my adolescence playing in youth orchestras, counting endless measure, playing trombone for only a few passages, and then frustratingly having to count more measures of rest yet again, I resorted to frequent musical daydreams. In fact, I used to have musical nightmares about not being able to contain myself any longer, and would visualize myself jumping up from the back of the orchestra to unleash improvisations much to the conductor's horror. So imagine how my wheels began turning when in 1991 I was approached by the Greater Bridgeport (Connecticut) Symphony Youth Orchestra to compose a work utilizing their high-school-aged musicians. My Concerto for Bass Trombone was the result.

Being a veteran of that scene, and a strong advocate for the arts in our schools, I couldn't resist the chance to compose for those forces. My goal was to write a challenging work that would keep all sections of the orchestra on their toes, expose them to odd time signatures, polytonality, and above all remind them that music was supposed to be joyous, energetic, beautiful, adventurous, powerful, and even humorous.

The first movement, "Paradise Utopia," is sizzling with American expansionist energy. I imagine a Donald Trump-like figure maniacally rebuilding the New York skyline. Jazz elements were inescapable, and realizing my old nightmare/



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dream, quite a bit of the bass trombone solo is meant to be improvised. The second movement, "Sorrow Floats," is a reflective Adagio and the name was inspired by a chapter title from one of my favorite novels by John Irving.

The name of the third movement, "James Brown in the Twilight Zone," might benefit from a note of explanation. The title refers to dual compositional elements used throughout: two bars from the "turn around" of the Godfather of Soul's "I Feel Good" and an ascending chromatic passage (originating in the piano and pizzicato strings), which is reminiscent of the music used in Rod Serling's innovative T.V. anthology. In addition to these very American cultural influences, the Gulf War was being waged at the time I wrote it and Middle Eastern threads started to weave through the music.

It was at Chris Brubeck's most recent Boston Symphony appearance that he mentioned to BSO bass trombonist Douglas Yeo that he had written a bass trombone concerto. Appreciative of the creative spirit that birthed the piece and the quirky sense of humor the concerto embodies, Douglas Yeo has championed the piece, playing it most recently at the 28th Annual International Trombone Festival (Potsdam, New York) earlier this month. These performances are dedicated to the memory of Bill Crofut, who through his many concerts, recordings, and teachings (including many years of giving classes at the Tanglewood Music Center) provided so much inspiration to so many people, and who was a lifelong friend of the Brubeck family and tirelessly encouraged Chris Brubeck during the composition of his concerto.

## 1812 OVERTURE

*Peter Ilyich Tchaikovsky (1840-1893)*

Tchaikovsky composed his concert overture with the official title "The Year 1812" in 1880; it was first performed in Moscow on August 20, 1882. The central event of the

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year 1812 for any Russian, of course, was Napoleon's discomfiture at Moscow and his humiliating and devastating march back to western Europe. Tchaikovsky composed this musical tribute to the Russian victory essentially as a potboiler, aimed at popular success, and in that he was not mistaken. The quotation of familiar tunes (familiar at least to his Russian audience) guaranteed a patriotic response: the hymn "God Preserve the Tsar," the appearance of "La Marseillaise" gradually overwhelmed by the "Russian" music, and the concluding Imperial anthem, reinforced by bells and cannon, have made the overture a popular showpiece from its very first performance.

#### PIANO CONCERTO IN A MINOR

*Clara Schumann (1819-1896)*

Clara Schumann (born Clara Wieck) married composer/pianist Robert Schumann in 1840 after prolonged objections from her father, Friedrich Wieck, with whom Robert studied piano. Clara's parents (who divorced in 1824) were both musical; her father taught singing and piano, and her mother was a professional singer and pianist. As a

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child Clara developed an international reputation as a concert pianist that she would maintain throughout her life. She was considered a virtuoso comparable to Liszt and championed not only her husband's music, but that of others, including Johannes Brahms, with whom she developed a lifelong friendship.

Clara wrote her Piano Concerto about 1834, when she was fifteen, as a vehicle for her own virtuosity. Probably her father prompted her forays into composition to indicate that Clara was not a one-sided musician. Her assimilation of Romantic pianistic gestures parallels their use in the music of her contemporaries, including the Romantic firebrand pianists Liszt and Chopin. In her concerto, the octave passages and dotted-note seriousness of the first movement *Allegro maestoso* and the songlike texture of the second movement *Romanze* are bellwethers of the Romantic-era concerto. The *Romanze* is scored for piano alone, with a solo cello added later in the movement and two timpani rolls just before the start of the Finale. The large-scale Finale is based on a version of the first movement's main theme, and also features octave passages and rapid fingerwork in transformations of the basic theme.

## CONCERTINO FOR HORN AND ORCHESTRA IN E, OPUS 45

*Carl Maria von Weber (1786-1826)*

Carl Maria von Weber was the son of the Kapellmeister and theater impresario Franz Anton Weber by his second wife, the singer and actress Genovefa Brenner. It has been said that Franz Anton's second marriage to a woman thirty years his junior was undertaken solely for the possibility of bearing a son with greatness in him. Carl Maria von Weber (the "von," as in so many cases, was added quietly by Franz Anton to his own name to give the appearance of noble ancestry) had two older half-brothers, both of whom studied with Haydn, but Carl Maria was brought up, like Beethoven and Mozart, to be a musical genius. With many instrumental works and several operas, including the "Romantic operas" *Der Freischütz* and *Oberon*, Weber was among the vanguard of the Romantic era in music.

Weber originally wrote his Concertino for Horn in 1806 for a horn player in the orchestra of the Duke of Württemberg; this original version is lost. In 1815 Weber took up the Concertino again for revision in Munich. The Concertino is primarily concerned with exhibiting the agility and virtuosity of the soloist, who is expected to navigate large leaps and fast melodic sections. In the Recitative section, the soloist is required to sing through the horn to produce more than one tone at once, an "extended" technique thought nowadays to be the province only of "modern" composers.

—Notes by Steven Ledbetter (Tchaikovsky)  
and Robert Kirzinger (Schumann, Weber)



## DOUGLAS YEO

Boston Symphony Orchestra bass trombonist Douglas Yeo was born in Monterey, California, and grew up in Valley Stream, New York, where he began playing the trombone at the age of nine. A graduate of Wheaton College (Illinois) Conservatory and New York University, he joined the Boston Symphony during the 1985 Boston Pops season after having been a member of the Baltimore Symphony Orchestra. His

broad-based musical background has included two years as a high school band director, a four-year tenure with the Goldman Band, and performances with the Vienna Philharmonic Orchestra, the Mostly Mozart Festival Orchestra, the Gerry Mulligan Big Band, and orchestras for numerous Broadway shows. Since coming to Boston, Mr. Yeo has been involved in teaching, at New England Conservatory of Music, Boston University, and at the annual Hamamatsu (Japan) International Wind Academy and Seminar. He has been a soloist with the Boston and



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*Boston Magazine, August 1998*

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*Zagat Survey, 1998*

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*Gourmet, October 1996/97*

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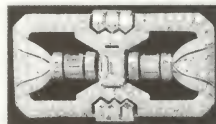
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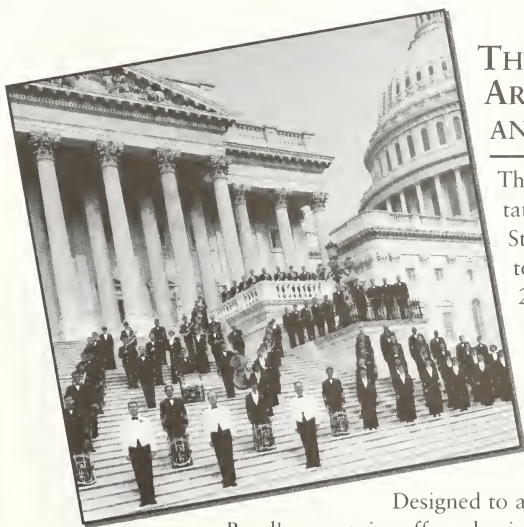
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Baltimore symphony orchestras as well as the Boston Pops Orchestra; on each occasion he was the first bass trombonist to perform as soloist with the orchestra. His most recent solo appearance in Symphony Hall took place in 1997 when he performed Simon Proctor's *Serpent Concerto* with the Boston Pops Orchestra under the direction of John Williams, thus becoming the first serpentist since the invention of the instrument in 1590 to perform as soloist with a professional orchestra. His newly released solo recordings, *Proclamation* (with Britain's Black Dyke Mills Band) and *Take 1*, have received critical acclaim. In 1998 Mr. Yeo was appointed Music Director of the New England Brass Band, which this summer will release its debut recording under his direction, *Christmas Joy!* Over the last twenty years, he has premiered many works for bass trombone or serpent, including pieces by Boston Symphony members Lawrence Wolfe and Norman Bolter, as well as compositions by Vaclav Nelhybel, Gordon Langford, and David Fetter, among others. Doug Yeo's award-winning web site ([www.yeodoug.com](http://www.yeodoug.com)) has been recognized as one of the internet's most informative music sites. In addition, he is a prolific writer with dozens of articles and books to his credit. His many arrangements of music for trombone, bass trombone, trombone ensemble, and brass ensemble are published by G. Schirmer, International Music, and Southern Music. With his wife and two children, all brass players, the Yeo Family Brass has performed in many churches, camps, and schools. A Yamaha Performing Artist, Douglas Yeo works closely with Yamaha in the design and production of the YBL-622 bass trombone and *Signature Series* mouthpiece he uses. In addition to playing bass trombone and serpent, he also plays bass trumpet when required in the Boston Symphony and has been known to play harmonica in a rock band.



## THE UNITED STATES ARMY FIELD BAND AND SOLDIERS' CHORUS

The official touring musical representative of the U.S. Army, the United States Army Field Band of Washington, D.C., was organized on March 21, 1946, and now travels thousands of miles each year on three major concert tours. Colonel Finley R. Hamilton of Richmond, Kentucky, is the band's present commander and conductor and the eighth in the band's history.

Designed to appeal to all audiences, the Field Band's repertoire offers classical and popular selections, choral arrangements, novelty numbers, and military marches. The band has earned considerable fame outside the United States on multiple tours sponsored by the Department of the Army and the State Department. These tours have taken the band all over the world, including the United Kingdom and Europe, Japan, Korea, Okinawa, Latin America, and the Republic of India. In spring 1994, the Field Band marked the 50th anniversary of D-Day with performances in England, Wales, Belgium, Luxembourg,

and Germany. The band traveled to Honolulu, Hawaii, in August 1995 to support commemorative events for the 50th anniversary of V-J Day and the end of World War II. Within the continental United States, the Field Band has performed at most of the country's finest halls and amphitheatres, as well as at the New York and Seattle World's Fairs, Expo '67 in Montreal, and Liberty Weekend in New York in 1986. The Band has marched in eight Presidential Inaugural parades, escorted the President on special occasions, and played for many visiting heads-of state. In June 1991 the U.S. Army Field Band and all its components presented a gala concert at the Kennedy Center marking the 50th anniversary of World War II; that same year the Band recorded its first compact disc entitled *A Musical Tribute in Commemoration of World War II*.

The Soldiers' Chorus, under the direction of Lieutenant Colonel Robert A. McCormick of Brentwood, New York, is made up of 29 vocalists. The chorus presents its own arrangements of well-known compositions. Among the Concert Band and Soldiers' Chorus's recent appearances have been performances with the Boston Pops, the Detroit Symphony, and the Cincinnati Pops.

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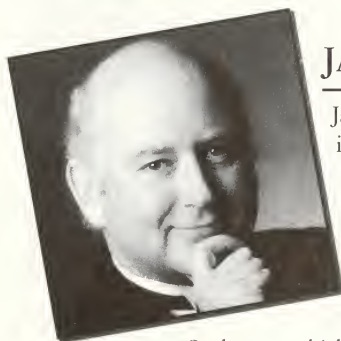
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## VIRGINIA ESKIN

Pianist Virginia Eskin has performed throughout the United States, Europe, and Israel. Her concerto appearances include performances with the San Francisco, Buffalo, Rochester, Louisville, Annapolis, New Hampshire and Utah symphony orchestras, the Boston Classical Orchestra, the Israel Sinfonietta, the Sofia (Bulgaria) Philharmonic, and the Boston Pops. She has also performed as a soloist with the New York

City Ballet at Lincoln Center and at the Sedalia (Missouri) Ragtime Festival. Recent performances include Amy Beach's Piano Concerto with the Santa Barbara Symphony and appearances in Toronto and at the University of Illinois with the New England Ragtime Ensemble under Gunther Schuller. In April 1999 she performed Rachmaninoff's Piano Concerto No. 2 in three New Hampshire cities with the New Hampshire Symphony. For the past several summers she has participated as a soloist and chamber player at Monadnock Music, where she will return in summer 1999. Last season she also presented a recital at the Rockport Music Festival. Virginia Eskin has made nearly twenty recordings, including works by American composers Amy Beach, Arthur Foote, Rebecca Clarke, and George Chadwick, and three discs with the Hawthorne Quartet. With the Portland String Quartet she has recorded Dvořák's Piano Quintet. Her well-known ragtime recordings include *Fluffy-Ruffle Girls*, *American Beauties: The Rags of Joseph Lamb*, and 1998's *Spring Beauties*. Also released in 1998 was a recording of works by Marion Bauer and Ruth Crawford. Ms. Eskin teaches at Northeastern University and has lectured at universities throughout the United States. In 1998 she became the host of the nationally syndicated radio program "A Note to You," produced by WGBH Boston and Northeastern University. She is a regular guest on WGBH's "Morning pro Musica" and a regular pre-concert speaker for the BankBoston Celebrity Series and the Boston Symphony Orchestra. Ms. Eskin received an honorary doctorate from Keene State College in 1994 for her contributions to women's music.



## JAMES ORENT

James Orent has performed as a conductor and violinist in music ranging from symphonic, ballet, and opera, to rock, film and commercial recordings. He made his conducting debut at the age of eighteen with Stravinsky's *Symphony of Psalms*. This weekend marks his Symphony Hall and broadcast debut conducting the Boston Pops Orchestra. He has led both spring and Holiday Pops concerts with the Boston Pops Esplanade

Orchestra, which he has also conducted at the University of New Hampshire (Durham) and Mohegan Sun in Connecticut. The upcoming BPEO summer tour will be Mr. Orent's tenth as cover conductor for Keith Lockhart. In addition, Mr. Orent will be guest conductor for the Greater Boston Youth Symphony Orchestra's New England Music Camp in Maine. In the fall he will make a return appearance conducting

the Boston Festival Pops Orchestra. Last season brought debuts with Boston Pro Arte Chamber Orchestra, INTELEC Pops, and Newbury Chamber Orchestra. Mr. Orent has given master classes for MIT's IAP Symphony and the Westwood (Massachusetts) Music in the Schools program. A BPEO violinist since 1987, he has also been a substitute extra player with the Boston Symphony/Boston Pops orchestras. Mr. Orent won his Buffalo Philharmonic Orchestra audition by unanimous decision in the semifinal round, earning national recognition for the first residency as Affiliate Artists Conducting Assistant with the Erie Philharmonic Orchestra (funded by the NEA and the Martha Baird Rockefeller Fund). Mr. Orent has served as music director of the Erie (Pennsylvania) Ballet, Holyoke College Civic Orchestra, and Asparagus Valley Contemporary Music Ensemble; as guest conductor of the Spokane Symphony's Washington Chamber Orchestra and Hartford Ballet; as assistant conductor of the New Hampshire Symphony Orchestra, the Leonard Bernstein Festival of American Music, and the Springfield (Massachusetts) Symphony Orchestra; as score reader for WGBY-TV (PBS); and as guest conductor with college, conservatory, and youth orchestras. Flying and skydiving are also avid interests. His skills were called upon when he flew Celtic musicians from New York to Maine for Keith Lockhart and Lucia Lin's wedding during Hurricane Fran. He holds both the Airline Transport Pilot Certificate and the United States Parachute Association's Advanced Skydiver License and is a member of "POPS," the Parachutists Over Phorty Society. Born in Boston, James M. Orent graduated from Amherst College, and studied conducting with Charles Bruck and Otto Werner Mueller, and at the Tanglewood Conducting Seminar. Mr. Orent's principal violin teachers were Philipp Naegele of the Marlboro Festival and the BSO's Stanley Benson.



## THE COLLEGE OF THE HOLY CROSS BALLROOM DANCE CLUB

Dancers: Dmitriy Gershenson, Drew Rogers, Shane Murray, Victoria Gershenson, Amy Nehlsen, Amy Vashlishan. Not pictured: Michael Durkin and Christine Santos

Choreography by Patricia A. Connolly, Gary J. Jacobik, and club members





## THE NORTHEASTERN UNIVERSITY BALLROOM DANCE CLUB

Dancers (left to right): back row, Anshu Sharma, Andrea Green, Pallavi Jagasia, Andre Atemasov, Amanda Clark, and Fritz Jaeger; front row, Kris Kitamura, August Chin, and Kevin Quigley. Not pictured: Amy Baker and Henri Fischer

Choreography by Larry Bonneau



## THE MIT BALLROOM DANCE TEAM

Dancers: Eugene Bae and Jennifer Hammock, Mark A. Herschberg and Tammy Yap, Sohrab Ismail-Beigi and Yaoda Xu, Wynn Sanders and Yen-Hong Lim, Seth Webster and Stephanie Shaw, Yedil Workeneh and Christine Tsien

Choreography by Chris Johnston



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## ERIC RUSKE

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Horn soloist Eric Ruske has established himself as an artist of international acclaim. Named associate principal horn of the Cleveland Orchestra at the age of twenty, he began an impressive solo career when he won the 1986 Young Concert Artists International Auditions at twenty-two. In 1987 he won first prize in the American Horn Competition and the following year, took the highest prize in the Concours

d'Interprétation Musicale in Reims, France. Eric Ruske gave the 1990 world premiere performance of Gunther Schuller's Horn Concerto with the San Antonio Symphony led by the composer. Mr. Ruske has performed as soloist with numerous orchestras, including the Cleveland Orchestra, Chicago Symphony, Milwaukee Symphony, Orchestre National de Chambre de Toulouse, and Concerto Soloists of Philadelphia; he has performed with the Israel Chamber Orchestra in Tel Aviv and throughout Israel. He is making a return Boston Pops appearance, having performed with the ensemble in 1995. He has been heard in recital at such venues as the Louvre in Paris, the 92nd Street Y in New York, the Kennedy Center in Washington, D.C., Stanford University, the Newport Music Festival, and the Evian Festival, Les Flâneries Musicales d'Été de Reims Festival in France, and the Royal Northern College of Music in England. Mr. Ruske has a flourishing international career. Highlights of the 1997-98 season included a tour of Scotland with the Scottish Chamber Orchestra under the direction of Joseph Swensen as well as recital appearances at the Royal Academy of Music in London, the Leeds International Concert Season in England, and in several Japanese cities. The current season includes performances in Scotland, England, and France, and concerto appearances with the symphony orchestras of Baltimore, Greensboro (North Carolina), Puerto Rico, Kansas City, and Jacksonville. A former member of the Empire Brass Quintet, Mr. Ruske toured the U.S., Europe, and the Far East with the group and participated in numerous recording projects with them for Telarc International. A native of LaGrange, Illinois, and a graduate of Northwestern University, Mr. Ruske has been the recipient of grants from the National Foundation for Advancement in the Arts and the International Institute of Education. He has served on the faculties of the Cleveland Institute of Music and the New England Conservatory of Music; he is currently on the faculty of Boston University and heads the Horn Seminar at the Boston University Tanglewood Institute.

B O S T O N



KEITH LOCKHART, conductor

B S O 2 0 0 0

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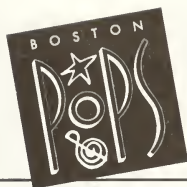
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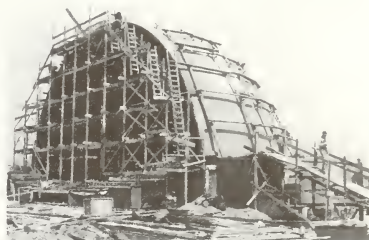


Currently on view in the Cohen Wing display cases are two exhibits of photographs related to different aspects of the Boston Pops and its history. Each showcases the work of primarily one photographer.

During the early 1970s, as an official photographer for "Evening at Pops," Michael Pierce photographed the many stars who appeared on the PBS series with Arthur Fiedler and the orchestra, capturing with his lens the essence of the Boston Pops. This photograph from *Evening at Pops: Photographs by Michael Pierce*

shows a May 1973 performance featuring guest artist Ella Fitzgerald.

"Shells" on the Esplanade: A Photographic Essay examines the history of the structures used for the series of free concerts on the Charles River Esplanade, inaugurated in 1929 by Arthur Fiedler. Highlighting this exhibit is the photography of Martha Burnham Humphrey, a talented artist and photographer, who documented in detail the construction in 1940 of the Hatch Memorial Shell, the granite structure that still serves as the venue for the free Boston Pops Esplanade Concerts.





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**BSO 2000, the \$130-million campaign now under way – with \$107 million raised to date – will carry the Boston Symphony Orchestra's long-established role as a musical leader and educator into the next century.**

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**For more information, please contact Campaign Director Julie Diaz at (617) 638-9250.**



PHOTO BY WALTER H. SCOTT

# In the POPS Spotlight

## A Special Guest Conductor

During the Boston Pops concert of Tuesday, June 22, David Scudder conducts *The Stars and Stripes Forever!* in recognition of thirty years of service to Wellington Management Co., LLP, as a partner and portfolio manager. A lifelong music lover, Mr. Scudder has served the music world in many capacities, including as Chairman of the Board of the New England Conservatory of Music since 1992 and as a Trustee of the Boston Lyric Opera. Mr. Scudder is a 1957 graduate of Harvard College and currently serves as Vice-President of Trusts at Harvard Management Company, Inc. Wellington Management and the Friends of the Boston Pops congratulate David Scudder!

## Art in Support of Art

Throughout the 1999 Boston Pops season, as Symphony Hall resounds with music, the Cabot-Cahners Room is filled with works of art, continuing the long-standing tradition of bringing visual pleasure to the concertgoing public and especially the art collectors among them.

Sponsored by the Boston Symphony Association of Volunteers, the shows for the current Pops season continue with an exhibition by Doris Chung, on display through June 30. Currently Senior Graphic Designer of the Boston Symphony Orchestra, Ms. Chung graduated from the Art Institute of Boston. Although the main focus of her career has been graphic design, she continues to work in fine arts as well. She has worked for five years in black and white photography and three years in color photography. At her alma mater, Ms. Chung has taught summer programs in bookmaking and graphic design. She has also donated some of her pieces to AIB, and her work has been published in several of Nathan Goldstein's academic drawing books. The current exhibit, Ms. Chung's second at Symphony Hall, features works in various media, including pen and ink drawings, linoleum block prints, photography, acrylic paintings, oil paintings, and mixed media collages. If you are interested in purchasing any of the works for sale, or would like additional information, please call the Volunteer Office at (617) 638-9391.

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## KEITH LOCKHART

In February 1995 Keith Lockhart was named twentieth Conductor of the Boston Pops Orchestra since its founding in 1885. Now in his fifth Pops season, Mr. Lockhart has conducted more than 250 concerts; made twenty-seven television shows; made his Carnegie Hall debut with the Boston Pops Orchestra; and led eight national tours and his first overseas tour with the Boston Pops Esplanade Orchestra. In 1996 Keith Lockhart and the Boston Pops Orchestra signed a four-year, six-album

exclusive recording contract with RCA Victor. *The Celtic Album* was nominated for a 1999 Grammy Award. This spring they will record a new album of American patriotic music, *A Splash of Pops*, for release on June 29.

Born in Poughkeepsie, New York, in 1959, Keith Lockhart holds degrees from Furman University in Greenville, South Carolina, and Carnegie-Mellon University in Pittsburgh. He held positions in Pittsburgh and Akron before becoming a Conducting Fellow of the Los Angeles Philharmonic Institute in 1989. The following year he moved to Cincinnati as Assistant Conductor of the Cincinnati Symphony Orchestra, later serving as Associate Conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras, while also becoming Music Director of the Cincinnati Chamber Orchestra. In January 1998, Mr. Lockhart was appointed Music Director of the Utah Symphony, effective with the 1998-99 season. He studied piano with John Noel Roberts, Gwendolyn Stevens, and Maria-Regina Seidlhofer of the Vienna Hochschule. His training as a conductor includes study with Istvan Jaray, Otto-Werner Mueller, Harold Farberman, and Werner Torkanowsky.

As a guest artist, Mr. Lockhart has conducted the Chicago Symphony Orchestra, the Los Angeles Philharmonic, the Minnesota Orchestra, the Montreal Symphony, the Toronto Symphony, the Cleveland Orchestra, and the Los Angeles Chamber Orchestra. Notable recent engagements include his first concerts as Music Director of the Utah Symphony; his first major opera production, Douglas Moore's *The Ballad of Baby Doe*, with the Washington (D.C.) Opera; the Cincinnati Chamber Orchestra's New York debut at Town Hall; and guest conducting debuts with the New York Philharmonic, Singapore Symphony, National Arts Center Orchestra, New England Conservatory Orchestra, St. Paul Chamber Orchestra, Dallas Symphony, and Philadelphia Orchestra. Upcoming engagements include debuts with the San Francisco Symphony in summer 1999 and the Houston Symphony in the 1999-2000 season.

With his appointment to the position of Boston Pops Conductor, Keith Lockhart succeeded John Williams, who held that position from 1980 to 1993. Mr. Lockhart holds both the Julian and Eunice Cohen Boston Pops Conductor's Chair and the Germeshausen Family Boston Symphony Youth Concerts Conductor's Chair. In addition, he serves as a "godparent" for the John D. Philbrick Elementary School in Roslindale as part of the Boston Music Education Collaborative. Mr. Lockhart holds honorary doctorates from the Boston Conservatory, awarded in 1996, and Northeastern University, awarded in June 1998.

### **Recordings by Keith Lockhart and the Boston Pops Orchestra**

All on RCA Victor:

*American Visions*

*The Celtic Album* [nominated  
for a Grammy, 1999]

with Eileen Ivers, violin, and  
Cherish the Ladies

*Holiday Pops*

*Runnin' Wild: The Boston Pops  
Play Glenn Miller*

with John Pizzarelli and the  
King's Singers

*A Splash of Pops* [to be  
released June 29, 1999]



## JOHN WILLIAMS

In January 1980 John Williams was named nineteenth Conductor of the Boston Pops Orchestra since its founding in 1885. He assumed the title of Boston Pops Laureate Conductor following his retirement in December 1993 and currently holds the title of Artist-in-Residence at Tanglewood. Born in New York, Mr. Williams attended UCLA, studied composition privately with Mario Castelnuovo-Tedesco, and attended the Juilliard School, where he studied piano with Madame Rosina

Lhevinne. He worked as a jazz pianist before beginning his career in the film studios, where he worked with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmy awards for his work.

John Williams has composed the music and served as music director for more than eighty films, including *Stepmom*, *Saving Private Ryan*, *Amistad*, *The Lost World*, *Rosewood*, *Sleepers*, *Nixon*, *Sabrina*, *Schindler's List*, *Jurassic Park*, *Home Alone 2*, *Far and Away*, *JFK*, *Hook*, *Home Alone*, *Presumed Innocent*, *Born on the Fourth of July*, the three *Indiana Jones* films, *The Accidental Tourist*, *Empire of the Sun*, *The Witches of Eastwick*, *E.T. (the Extra-Terrestrial)*, *Superman*, *Close Encounters of the Third Kind*, the *Star Wars* trilogy, *Jaws*, and *Goodbye, Mr. Chips*. He has received thirty-seven Academy Award nominations, most recently for *Saving Private Ryan*, and has been awarded five Oscars, one British Academy Award, seventeen Grammys, three Golden Globes, as well as several gold and platinum records. His score for the film *Schindler's List* earned him both an Oscar and a Grammy. His most recent film score is for George Lucas's *Star Wars Episode 1: The Phantom Menace*. In addition to his film music, Mr. Williams has written many concert pieces, including two symphonies, and concertos for bassoon, cello, flute, violin, clarinet, tuba, and trumpet. In addition, Mr. Williams composed the NBC News theme "The Mission," "Liberty Fanfare," composed for the rededication of the Statue of Liberty, and themes for the 1984, 1988, and 1996 Summer Olympic games. In April the Boston Symphony gave the world premiere performance of *for Seiji!*, which Mr. Williams composed in honor of Seiji Ozawa's 25th anniversary with the BSO.

Many of Mr. Williams's film scores have been released as recordings; the soundtrack album to *Star Wars*, one of the most successful non-pop albums in recording history, has sold more than four million copies. He has led a highly acclaimed series of albums with the Boston Pops Orchestra.

### Selected Recordings by John Williams and the Boston Pops Orchestra

On Sony Classical:

*Joy to the World*

featuring Robin Williams, narrator

*Music of the Night*

*The Spielberg/Williams Collaboration*

*Summon the Heroes*

On Philips:

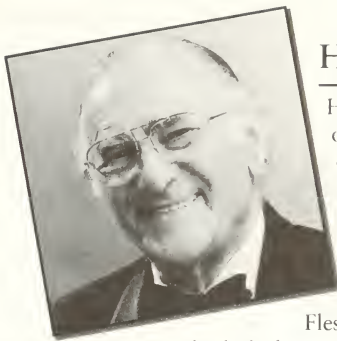
*By Request*

*Pops Out of This World*

*The Very Best of the Boston Pops*

Mr. Williams has led the Boston Pops Orchestra and the Boston Pops Esplanade Orchestra on several tours. He has led the Boston Symphony Orchestra at Tanglewood and led subscription concerts for the first time in March 1997 at Symphony Hall. He has appeared as guest conductor with the London Symphony, the Cleveland Orchestra, the Philadelphia Orchestra, the Chicago Symphony, the Pittsburgh Symphony, the Dallas Symphony, the San Francisco Symphony, and the Los Angeles Philharmonic.





## HARRY ELLIS DICKSON

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Harry Ellis Dickson is Associate Conductor Laureate of the Boston Pops, founder and Conductor Laureate of the Boston Symphony Orchestra Youth Concerts, and music director of the Boston Classical Orchestra. He retired in 1987 from the Boston Symphony Orchestra's first violin section. A native of Cambridge, Massachusetts, he graduated from the New England Conservatory of Music and studied violin with Carl Flesch and Max Rostal as a fellowship student at Berlin's

Hochschule für Musik. Later he studied conducting with Pierre Monteux at the Domain School in Maine. He joined the Boston Symphony Orchestra in 1938 under Serge Koussevitzky.

Active as a guest conductor, Mr. Dickson has conducted Pops concerts with many orchestras throughout the United States, Canada, Israel, and Ireland. Highlights of recent seasons include a July 4, 1998, concert with the Maryland Symphony on the historic Antietam battleground in Hagerstown, Maryland; conducting engagements with the San Francisco Symphony, where he led three Pops concerts, including the opening concert of the Pops season in Davies Hall; a 1994 Boston Pops Orchestra concert at Tanglewood marking the centennial of Arthur Fiedler's birth; four highly successful holiday programs with the Ulster Orchestra in Belfast and Londonderry, Ireland; and a Pops concert at the American College of Greece in Athens. In addition, Mr. Dickson conducts many Boston Pops concerts at Symphony Hall, on the Esplanade, and in many other areas of New England. At the 1998 "Salute to Symphony" concert, Mr. Dickson shared the Symphony Hall podium with Seiji Ozawa, Keith Lockhart, and John Williams. A highlight of the concert, which was telecast on WCVB-TV Channel 5, was a tribute to Mr. Dickson's 90th birthday year. He was also honored by other organizations during this milestone year. The Boston Symphony musicians and staff honored him at a Youth Concert and reception on November 13, 1998, his actual birthday.

The distinguished recipient of numerous awards, Mr. Dickson is a Chevalier in the Ordre des Arts et des Lettres of the French government. He has been honored by the National Conference of the Humanities and by Pi Lambda Theta, a national honor and professional association in education. In 1975 the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its Winter Hill Community School, and in 1983 the Boston Public Schools honored him by dedicating the Harry Ellis Dickson Orchestral Suite in the Roland Hayes Division of Music at Madison Park High School. In November 1991 the city of Boston, in collaboration with the Boston Fenway Group and the Boston Redevelopment Authority, dedicated "Harry Ellis Dickson Park" near Symphony Hall. Mr. Dickson holds honorary degrees from many local colleges and universities, and from the American College of Greece.

Renowned as a raconteur, Harry Ellis Dickson has delighted audiences with his personal recollections of many of the world's greatest artists and with his informal and witty anecdotes about life "behind the scenes" at Symphony Hall. He has incorporated many of these recollections into his books, *Gentlemen, More Dolce Please!*, *Arthur Fiedler and the Boston Pops*, and an autobiography entitled *Beating Time, A Musician's Memoir*, published in spring 1995. In addition, he furthered the part-time conducting career of his close friend, the late Danny Kaye, with whom he traveled to many countries of the world as musical mentor. Through the Boston Symphony Orchestra Youth Concerts, which he founded in 1959 and which have been the model for such concerts across the country, Mr. Dickson has built bridges between the stage of Symphony Hall and the wider world.



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Conductor

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JOHN WILLIAMS

Laureate Conductor

HARRY ELLIS DICKSON

Associate Conductor Laureate

## First Violins

Tamara Smirnova

*Beranek Chair,  
fully funded in perpetuity*

Nurit Bar-Josef

*Edward and Bertha C.  
Rose Chair*

Bo Youp Hwang

Lucia Lin

*Eunice and Julian  
Cohen Chair,  
fully funded in perpetuity*

Ikuko Mizuno

Amnon Levy

\*Jennie Shames

\*Valeria Vilker Kuchment

\*Tatiana Dimitriades

\*Wendy Putnam

\*Xin Ding

\*Bonnie Bewick

\*James Cooke

\*Victor Romanul

\*Catherine French

\*Kelly Barr

## Second Violins

Vyacheslav Uritsky

*James F. and Barbara  
Cleary Chair*

Ronald Knudsen

Joseph McGauley

Ronan Lefkowitz

\*Nancy Bracken

\*Aza Raykhtsaum

\*Elita Kang

\*Haldan Martinson

§ Joseph Scheer

§ Frank Powdermaker

§ Michael Rosenbloom

§ Alexander Romanul

## Violas

Robert Barnes

*Deborah and Michael  
Davis Chair*

Burton Fine

Joseph Pietropaolo

Michael Zaretsky

Marc Jeanneret

\*Mark Ludwig

\*Rachel Fagerburg

\*Edward Gazouleas

\*Kazuko Matsusaka

§ Susan Culpo

## Cellos

Martha Babcock

*Helene and Norman L.  
Cabners Chair*

Sato Knudsen

Joel Moerschel

Luis Leguía

Carol Procter

\*Jerome Patterson

\*Jonathan Miller

\*Owen Young

\*Andrew Pearce

## Basses

Lawrence Wolfe

*Charles and JoAnne  
Dickinson Chair*

John Salkowski

\*Robert Olson

\*James Orleans

\*Todd Seeber

\*John Stovall

\*Dennis Roy

## Flutes

Elizabeth Ostling

*Mr. and Mrs. William F.  
Connell Chair*

Fenwick Smith

## Piccolo

Geralyn Coticone

§ Linda Toote

## Oboes

Mark McEwen

§ Laura Ahlbeck

## English Horn

Robert Sheena

## Clarinets

Thomas Martin

Scott Andrews

## Bass Clarinet

Craig Nordstrom

## Bassoons

Richard Ranti

Roland Small

## Contrabassoon

Gregg Hengear

## Horns

Richard Sebring

Daniel Katzen

Jay Wadenpfuhl

Richard Mackey

Jonathan Menkis

## Trumpets

Thomas Rolfs

*Roberta and Stephen*

*R. Weiner Chair*

Peter Chapman

§ Bruce Hall

§ Steven Emery

## Trombones

‡ Norman Bolter

§ Darren Acosta

§ James Nova

## Bass Trombone

Douglas Yeo

## Tuba

Chester Schmitz

## Timpani

Timothy Genis

## Percussion

Thomas Gauger

Frank Epstein

J. William Hudgins

Fred Buda

## Harp

Ann Hobson Pilot

## Piano

Bob Winter

## Rhythm Section

Fred Buda—drums

Bob Winter—piano

## Librarians

Marshall Burlingame

William Shisler

John Perkel

## Personnel Managers

Lynn G. Larsen

Bruce M. Creditor

## Stage Manager

Peter Riley Pfitzinger

\* Participating in a system  
of rotated seating

§ Substituting

‡ On sabbatical leave

A BRIEF HISTORY OF THE BOSTON POPS

The price of the beer, the *Boston Transcript* complained, was too high—ten cents a glass. A ticket went for a quarter. “The Programme for these Concerts,” the Boston Symphony assured its public, “will be made up largely of light music of the best class...” So on Saturday evening, July 11, 1885, a large and fashionable crowd showed up at the old Boston Music Hall for the first-ever Music Hall Promenade Concert. The founder of the Boston Symphony Orchestra, Henry Lee Higginson, had proposed this new series in the hope of re-creating the ambience of summer evenings in the concert gardens in Vienna, where he had been a music student. (He also wanted to provide summer employment for the members of the Boston Symphony, who at that point had to search for other work six months out of the year.) Certainly the strait-laced Boston public understood that it was being offered the chance to relax in a fantasy of European pleasures—though nothing so daring as the model of a Parisian café-concert might have suggested.

In fact, the Boston Symphony explicitly promised that the Promenade Concerts would emulate those conducted in Berlin by Benjamin Bilse. The first program, conducted by Adolf Neuendorff, included a novelty number titled *An Evening with Bilse*, which humorously tossed together scraps of Beethoven and Strauss, Wagner, and Weber. Given that everything else on the program was European as well, the audience at the

BOSTON MUSIC HALL  
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SUMMER SEASON.

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SATURDAY, JULY 11TH, AT 8 P.M.

PROGRAMME

- |  |             |
|--|-------------|
| 1 MARCH—Imperial,  | Reich       |
| 2 OVERTURE—Wm. Tell,   | Rossini     |
| 3 WALTZ—Man Rere,  | Walden      |
| 4 SELECTION—Little Duke,   | Leopold     |
| 5 OVERTURE—A Morning, Noon and Evening<br>in Vienna,                                     | Suppe       |
| 6 REMINISCENCES FROM TANNHAUSER, Wagner,   |             |
| 7 PIZZICATO POLKA,   | Strauss     |
| 8 AN EVENING WITH BILSE,   | Ernst Scher |
| (Grand Quadrille representing the Programme of<br>a Dinner Concert in a condensed form.) |             |
| 9 OVERTURE—Die Felsenkuehle,   | Reisinger   |
| 10 WALTZ—Donau Lieder,   | Strauss     |
| 11 PARAPHRASE—Loreley,   | Neruda      |
| 12 GALOP—Shooting Star,  | Bial        |

MR. ADOLF NEUENDORFF  
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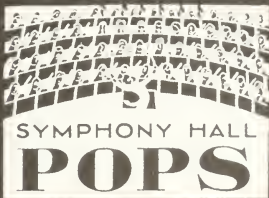
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**PROGRAMME**

HUNGARIAN MARCH, "Rakoczy" .....Berlioz  
OVERTURE to "Carmen" .....Wagner  
MINUETTE SUITE .....Händel  
(A Free Transcription of Three Harpsichord  
Pieces by John Christopher Smith, 1774)  
Prelude - Air - Allemande  
(First performance in Boston)

BY THE BEAUTIFUL BLUE DANUBE, Waltzes .....Strauss  
PRELUDE to "The Mastersingers of Nuremberg" .....Wagner  
POP GOES THE WEASEL .....Arranged by Carlisle  
ROUMANIAN RHAPSODY NO. 1 .....Enescu

AUSTRIAN PEASANT DANCES (Second Series) .....Schubert  
Wedding March (Scherzo) - Frolics, Ballets - The Seven  
Jumps (Vorsatzberg)  
(First performance in Boston)

BACH GOES TO TOWN (A Poem in Being) .....Templeton  
BALLOON DANCE from "Red Poppy" .....Gilbert  
(New Romantic)

**REFRESHMENTS** **SMOKING**


[1979]

finale for the Promenade Concerts. Finally, there was an eventual change in the leadership of the Promenade Concerts—which in 1900 officially became known as the Pops. The early conductors were of European background, beginning with Adolf Neuendorff and also including Timothée Adamowski, Max Zach, and Gustav Strube.

This European line came to an end with the tenure of the Italian composer and pianist Alfred Casella in 1927-29. Although he programmed popular pieces such as Gershwin's brand-new *An American in Paris*, he also performed entire symphonies by Beethoven and even works by contemporary avant-garde composers such as Arthur Honegger. The public complained loudly enough that the BSO's management declined to renew Casella's contract. Instead, the BSO again turned to one of its own, a 35-year-old violist who had been playing with the orchestra since 1915. His name was Arthur Fiedler, and he would not only lead the Boston Pops for the next fifty years but would complete its transformation. By the time of his death in 1979, the Boston Pops would be a national institution in America, a musical ambassador abroad, and the most-recorded orchestra in the world.

first Promenade Concert could not have imagined that it was launching a peculiarly American tradition. Although the format of the Boston Pops Orchestra's concerts remains strikingly similar to the original—three sections divided by two intermissions, with the evening's heaviest piece sandwiched in the middle—the character of much of the music has changed, as has the event's character as a whole.

How did the change happen? In part, it came about because the audience took so readily to the series. Another reason for the increasing Americanness of Pops was the development of American music itself in the 1890s—a development that both aided the concerts and was aided by them. Pieces by composers such as Victor Herbert turned up more and more frequently on the program; so, too, did the works of the March King, John Philip Sousa, most notably his 1897 composition *The Stars and Stripes Forever!* By 1899, the orchestra had adopted *Stars and Stripes* as the regular



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Born in Boston and trained in Germany, Fiedler first led the Pops in Symphony Hall as a replacement during the 1926 season, following the resignation of conductor Agide Jacchia. By then, Fiedler already had demonstrated his ambition by forming the Fiedler Sinfonietta, a chamber orchestra composed of Boston Symphony members. After the success of his first Pops concert, Fiedler asked to be named the permanent conductor—an appointment that instead went to Alfred Casella. Undaunted, Fiedler decided to organize and conduct his own five-week series of popular concerts. He would even go the Boston Symphony one better by performing the concerts outdoors and for free. On July 4, 1929, Fiedler inaugurated a series that continues to this day, now under the Boston Symphony's auspices: the Esplanade Concerts, which are held on the east bank of the Charles River. The response was ecstatic. After Casella's departure, the BSO offered Fiedler a three-year contract,



*Arthur Fiedler joins percussionists Frank Epstein and Charles Smith in a performance of Leroy Anderson's "The Typewriter."*

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– Rich Warren,  
Chicago Tribune

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to begin with the 1930 Pops season. For the first time in what was already a 45-year history, the concerts would be led by an American-born conductor.


In addition to moving the Boston Pops repertoire beyond its origins in European light classical music, Fiedler also moved the orchestra into another field of popular culture: recordings. In a three-day marathon, from July 1 through July 3, 1935, Fiedler led the Boston Pops in its first recordings, for the RCA Victor label. Among the forty compositions recorded on those days was a tune by Jacob Gade, “Jalousie,” which Fiedler had recently plucked out of a sheet-music bin for fifteen cents. “Jalousie” became the first Victor record—and also the first orchestral record—to sell more than a million copies. In one stroke, Fiedler had reached an unprecedentedly large audience while literally establishing an identity for his ensemble. Until those recording sessions, the musicians had been known simply as “the orchestra of the Pops concerts.” It was not until RCA Victor needed a name for the label that a “Boston Pops Orchestra” was born.

Over the ensuing years, Fiedler maintained the fame of the Boston Pops Orchestra by showcasing the work of American composers and arrangers, by featuring young American soloists, and by making astute use of the media. Local radio broadcasts of the Boston Pops concerts began in 1952; Boston Pops radio broadcasts were nationally syndicated each week from 1962 to 1992. The national public television program “Evening at Pops” was launched in 1969, as a joint production of WGBH-TV in Boston and the Boston Symphony Orchestra. “Evening at Pops” kept the conductor and his ensemble before an immense worldwide audience. The Pops’ special bicentennial program on the Esplanade on July 4, 1976, drew the biggest audience in the history of orchestral concerts, with more than 400,000 people in attendance. After Arthur Fiedler’s death on July 10, 1979, his longtime associate conductor, Harry Ellis Dickson, took over the interim leadership of the orchestra, along with a number of guest conductors. Meanwhile, the management of the Boston Symphony undertook the seemingly impossible task of finding a successor to Arthur Fiedler.

By the time John Williams was appointed Conductor of the Boston Pops Orchestra in January 1980, he was the best-known composer for film in the world. Williams also had an enviable classical training; he had worked as a jazz pianist in New York; and he had arranged albums for several popular artists. At the time of his appointment, he had not yet had much public experience as a conductor; but he brought to the podium the background, talent, and celebrity to succeed at a daunting assignment. Williams both broadened and updated the Boston Pops repertoire, writing and commissioning many new compositions while also introducing arrangements of recent pieces of popular music—such as film scores—that would be suitable for orchestral performance. He maintained the popularity of the “Evening at Pops” broadcasts; he toured ex-



*Special guest C-3PO greets John Williams during a “Star Wars”-themed concert in 1980.*



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tensively with the Boston Pops; and he led a series of best-selling recordings for the Philips and Sony Classical labels.

At Christmas 1991, John Williams announced that he would step down as Conductor of the Boston Pops at the end of 1993 and at that time he assumed the title of Laureate Conductor. He also agreed to serve as Music Adviser while the Boston Symphony again took on a seemingly impossible task—finding someone to follow him. The appointment as twentieth Conductor of the Boston Pops Orchestra—and the third Conductor since Arthur Fiedler took over in 1930—fell to Keith Lockhart. Born in 1959, he was 35 years old when the choice was made—the same age as Arthur Fiedler at the time of his appointment. During his first four seasons, Mr. Lockhart has conducted more than 250 concerts, made twenty-seven television shows, led eight tours with the Boston Pops Esplanade Orchestra, and recorded four albums. One of those recordings, “The Celtic Album,” made history in 1999 by becoming the first Boston Pops Orchestra recording nominated for a Grammy. The nomination came in the newly established category of “Best Classical Crossover Album.”



*Keith Lockhart tests his swing during a Boston Pops performance of Sousa's "National Game" March at Tanglewood in 1998.*

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## Ellington at 100

by Steven Ledbetter

Edward Kennedy Ellington, known from the 1920s simply as "Duke," was born in Washington, D.C., on April 29, 1899, almost exactly 100 years ago. Long before his death—in New York on May 24, 1974—he was universally recognized as the greatest of jazz composers. By the end of the 1920s his big band performances at New York's famed Cotton Club had already generated widespread attention, as much for the highly original compositions of the leader as for the remarkable tonal qualities and ensemble of the playing. Ellington's innovative so-called "jungle style" of the '20s and the increasing list of masterful works turned out in his most creative decade, from 1932 to 1942, propelled him to the head of the list of creative artists in jazz, a position he never left. "Mood Indigo," recorded in New York in 1930, made him world famous. At that time, lyricists began to add words to many of his wide-ranging melodies. These versions often became hits in their own right, as popular songs

quite separate from their instrumental originals, and many of them ("Solitude," "Sophisticated Lady," and "I'm Beginning to See the Light," to name a few) are now classics of the American popular song repertory.

Throughout the history of his band, Ellington constantly created pieces tailored to the specific talents of his players—much as Mozart used to write operatic arias designed to fit the voices of particular sopranos. When the make-up of the band changed, Ellington often reworked a piece to reflect the personality of the new player. His imagination, flexibility, and energy were extraordinary.

The public at large knew his work best from recordings, which, in the 1930s and '40s, ran less than three minutes apiece. But Ellington worked to break the time restrictions of the short 78 rpm record. Between 1943 and 1952, Ellington gave a series of annual concerts at Carnegie Hall, for which he composed works of greater scope than the normal length and character of earlier jazz compositions. Later, the development of the long-playing record allowed him the opportunity for more original work in large, multi-movement suites. Throughout his career he concerned himself with the issue of musical form in jazz, moving far beyond the basic theme-and-variations character of most early jazz pieces to original large compositions, many of them aimed to celebrate the Black experience in America, as indicated by such titles as *Black, Brown, and Beige* and *Harlem*.

The late 1940s was a difficult time for Ellington and all the once-popular big-band leaders. Ballrooms and nightclubs were closing or turning to other forms of music, there



*The bandleader at the time of the first London tour, 1933*



by cutting off the main venue of performance, and sales of jazz records were dropping. Changing conditions forced some of the big bands to break up.

It was in this context that Ellington decided to make his first European tour since



*A publicity shot of the Duke Ellington Band from the 1942 film "Cabin in the Sky"*

before the war. In the spring of 1950 he took his band to France, Belgium, Holland, Switzerland, Italy, Denmark, Sweden, and West Germany. The experience reinvigorated him. For much of the rest of his life he toured, gave concerts, and—especially—composed. From 1965 on, Ellington performed jazz sacred works, completing the long circle by means of which many elements of jazz had emerged from the music of the Black churches.

Ellington's productivity for a half-century was so prodigious that even now it is all but impossible to survey his complete works, which are estimated to number about 2000, ranging from short instrumental pieces to extended suites for jazz orchestra, musical shows, ballets, incidental music for plays, film scores (*Anatomy of a Murder* [1959] is the most famous), and "sacred concerts." On July 28, 1965, he appeared with Arthur Fiedler and the Boston Pops in a Pension Fund concert at Tanglewood, and the Ellington works recorded there were later released on one of the Boston Pops' RCA Victor recordings, with the composer at the piano. Clearly pleased with the performance, he stated on the album jacket, "It was a wonderful night for the piano player."

In 1998 the advisory board of the newly-founded American Classical Music Hall of Fame in Cincinnati chose Duke Ellington as one of the first group of twenty-five inductees. The selection raised eyebrows in some circles, where Ellington's work was pigeonholed in the "jazz" category. But the composer's granddaughter, choreographer Mercedes Ellington, who accepted the award on behalf of the family, wrote the Hall of Fame's director to say that the Duke would have been deeply moved by the honor, since he firmly believed that good music could be found in any genre. The recognition confirmed what much of the world has long since come to realize: Duke Ellington's music is—to use his own favorite term of highest praise—"beyond category."



*Duke Ellington and Arthur Fiedler listen to a playback of the 1965 recording "The Duke at Tanglewood," as arranger Richard Hayman looks on.*

BSO Archives



**THE BOSTON POPS  
ESPLANADE  
ORCHESTRA**

**KEITH LOCKHART**

*Conductor*

*Julian and Eunice Cohen  
Boston Pops Conductor's Chair,  
fully funded in perpetuity*

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Joseph Scheer  
Michael Rosenbloom  
Lisa Crockett  
Kristina Nilsson  
Brynn Albanese  
Maynard Goldman  
Sandra Kott  
Sharan Leventhal  
Gregory Vitale  
Dianne Pettipaw  
Cynthia Cummings  
Gerald Mordis  
James Orent  
Paul MacDowell  
Melissa Howe  
Stacey Alden

**Second Violins**

Clayton Hoener  
Jennifer Elowitz  
Susan Shipley  
Colin Davis  
Pattison Story  
Anita Brooker  
Dorothy Han  
Julie Leven  
Kay Knudsen  
John Harrison  
Rebecca Katsenes  
Liana Zaretsky

**Violas**

Kenneth Stalberg  
Jean Haig  
Anne Black  
Susan Culp  
Emily Bruell  
Donna Jerome  
David Feltner  
Barbara Wright

**Cellos**

Ronald Lowry  
Andrew Mark  
George Seaman  
Theresa Borsodi  
William Rounds  
Toni Rapier  
Kevin Crudder  
Mark Simcox

**Basses**

Robert Caplin  
Barry Boettger  
John Salkowski  
Gregory Koeller  
Elizabeth Foulser  
Prentice Poulter  
Mark Henry

**Flutes**

Marianne Gedigian  
Ann Bobo

**Piccolo**

Iva Milch

**Oboes**

Laura Ahlbeck  
Frank Charnley

**English Horn**

Barbara LaFitte

**Clarinets**

Ian Greitzer  
Aline Benoit

**Bass Clarinet**

Edward Avedisian

**Bassoons**

Ronald Haroutunian  
Donald Bravo

**Contrabassoon**

Ruth Waterhouse

**Horns**

Kevin Owen  
Richard Menaul  
Nona Gainsforth  
Thomas Haunton  
Richard Greenfield

**Trumpets**

Bruce Hall  
Gregory Whitaker  
Dennis Alves  
Steven Emery

**Trombones**

Darren Acosta  
James Nova  
Mark Cantrell

**Tuba**

Gary Ofenloch

**Timpani**

Everett Beale

**Percussion**

Fred Buda  
Dean Anderson  
Neil Grover  
Patrick Hollenbeck

**Harp**

Susan Robinson

**Piano**

Bob Winter

**Guitar**

John Wilkins

**Saxophones**

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Lynn G. Larsen  
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**Stage Manager**

Cleveland Morrison

# THE BOSTON POPS ESPLANADE ORCHESTRA

KEITH LOCKHART, *Conductor*

Tuesday evening, June 22, 1999, at 8



Swing, Swing, Swing

Williams

Maple Leaf Rag

Joplin

Three Dances from *On the Town*

Bernstein

The Great Lover—Lonely Town—

Times Square: 1944

*Happy Birthday, Duke!*

Caravan

Ellington/Tizol-Hayman

Mood Indigo

Ellington/Mills/Bigard-Hayman

Peanut Brittle Brigade, from Duke Ellington's *Nutcracker*

arr. Tyzik

## INTERMISSION

Galop from *Moscow, Cheremushky*

Shostakovich

Csárdás

Monti-Amis

Concertino for Horn and Orchestra in E, Opus 45

Weber

Andante—Polacca

ERIC RUSKE

## INTERMISSION

The Stars and Stripes Forever!

Sousa

DAVID SCUDDER conducting

David Scudder is conducting this evening in honor of his retirement from Wellington Management Company, LLP. Mr. Scudder's partners and the Friends of the Boston Pops wish him a musical future!

*Swingin' at the Pops*

Runnin' Wild

Grey/Wood/Gibbs-Nestico

One O'Clock Jump

Basie-Nestico

Back Bay Shuffle

McRae-May

The Nearness of You

Carmichael/Washington-Sebesky

Michael Monaghan, vocalist

Anvil Chorus

Verdi-Nestico

Swing Fever

arr. Hollenbeck

Zoot Suit Riot—Jump, Jive, 'n Wail

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records. Baldwin Piano

Special thanks to American Airlines, The Four Seasons Hotel, and Dav El/Fifth Avenue Limousine.

The Boston Pops New Music Program is principally funded through the generosity of the Chiles Foundation of Portland, Oregon, and Fidelity Investments.

Among Those Present: Cape Cod Conservatory; St. Patrick's Parish; General Electric; Holderness School Alumni; Maple Street Congregational Church; Innovatours; Sutherland Tours/AAA Southern New England; Jack Satter House Tenants Assoc., Revere; AAA Merrimack Valley; Nathaniel Wixon Middle School; St. Mary Star of the Sea Church; Travel Tours of Oklahoma; Youth for Christ.

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# THE BOSTON POPS ESPLANADE ORCHESTRA

KEITH LOCKHART, *Conductor*

Wednesday evening, June 23, 1999, at 8



CHARLES FLOYD conducting

Wedding March, from *A Midsummer Night's Dream*

Mendelssohn

Vocalise

Rachmaninoff

Duke: 100 (A Centennial Celebration)

arr. Floyd

Satin Doll—Don't Get Around Much Any More—Come Sunday—  
Sophisticated Lady—I Got It Bad and That Ain't Good—  
It Don't Mean a Thing (If It Ain't Got That Swing)—C-Jam Blues—  
Raincheck—Take the 'A' Train

## INTERMISSION

Theme from *Exodus*

Gold-Mason

Presenting  
JUBILANT SYKES

City Called Heaven

trad.-Erb

Were You There?

trad.-Erb/Sykes/Rice

Mary, Did You Know?

trad.-Rice

## INTERMISSION

Strike Up the Band

Gershwin-Green

*Carousel* Waltz

Rodgers

Theme from *Summer of '42*

Legrand-Knight

TV Medley

arr. Floyd

Seventy-Six Trombones, from *The Music Man*

Willson

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.  
Baldwin Piano

Special thanks to American Airlines, The Four Seasons Hotel, and Dav El/Fifth Avenue  
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# THE BOSTON POPS ESPLANADE ORCHESTRA

KEITH LOCKHART, *Conductor*

Thursday evening, June 24, 1999, at 8



CHARLES FLOYD conducting

Wedding March, from *A Midsummer Night's Dream*

Mendelssohn

Vocalise

Rachmaninoff

Duke: 100 (A Centennial Celebration)

arr. Floyd

Satin Doll—Don't Get Around Much Any More—Come Sunday—

Sophisticated Lady—I Got It Bad and That Ain't Good—

It Don't Mean a Thing (If It Ain't Got That Swing)—C-Jam Blues—

Raincheck—Take the 'A' Train

## INTERMISSION

Theme from *Exodus*

Gold-Mason

Presenting

JUBILANT SYKES

City Called Heaven

trad.-Erb

Were You There?

trad.-Erb/Sykes/Rice

Mary, Did You Know?

trad.-Rice

## INTERMISSION

Strike Up the Band

Gershwin-Green

*Carousel* Waltz

Rodgers

Theme from *Summer of '42*

Legrand-Knight

TV Medley

arr. Floyd

Seventy-Six Trombones, from *The Music Man*

Willson

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.

Baldwin Piano

Special thanks to American Airlines, The Four Seasons Hotel, and Dav El/Fifth Avenue Limousine.

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**THE BOSTON POPS ESPLANADE ORCHESTRA**

**KEITH LOCKHART**, *Conductor*

Friday evening, June 25, 1999, at 8



---

MITCH MILLER conducting

*Poet and Peasant Overture*

Suppé

Ballet Music from *Faust*

Gounod

Dance Antique—Dance of Cleopatra and Her Slaves—Dance of the  
Trojan Maidens—Mirror Dance—Dance of the Phryne

INTERMISSION

Hayr Mer

arr. Rouben Gregorian

Mer Hairenik

arr. Leon Gregorian

Violin Concerto in E minor, Opus 64

Mendelssohn

Allegro molto appassionato

Andante

Allegretto non troppo

IDA KAVAFIAN

INTERMISSION

Train Music of Harry Warren

Warren-Moore

On the Atchison, Topeka, and Santa Fe—  
Chattanooga Choo Choo

Sing Along with Mitch

*Lyrics distributed separately*

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The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.  
Baldwin Piano

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gational Church; Hunt Valley Tours; Trans-Bridge Tours; Billerica Order of the Eastern Star.

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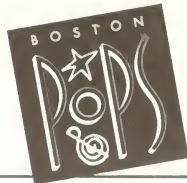
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# THE BOSTON POPS ESPLANADE ORCHESTRA

KEITH LOCKHART, *Conductor*

Saturday evening, June 26, 1999, at 8



MITCH MILLER conducting

*Poet and Peasant Overture*

Suppé

Ballet Music from *Faust*

Gounod

Dance Antique—Dance of Cleopatra and Her Slaves—Dance of the  
Trojan Maidens—Mirror Dance—Dance of the Phryne

## INTERMISSION

Violin Concerto in E minor, Opus 64

Mendelssohn

Allegro molto appassionato

Andante

Allegretto non troppo

HELEN HWAYA KIM

## INTERMISSION

Train Music of Harry Warren

Warren-Moore

On the Atchison, Topeka, and Santa Fe—  
Chattanooga Choo Choo

Sing Along with Mitch

*Lyrics distributed separately*

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.

Baldwin Piano

Special thanks to American Airlines, The Four Seasons Hotel, and Dav El/Fifth Avenue Limousine.

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# THE BOSTON POPS ESPLANADE ORCHESTRA

KEITH LOCKHART, *Conductor*

Sunday evening, June 27, 1999, at 7:30



CHARLES FLOYD conducting

GOSPEL NIGHT with THE BOSTON POPS GOSPEL CHOIR

Wedding March, from *A Midsummer Night's Dream*

Mendelssohn

Vocalise

Rachmaninoff

Duke: 100 (A Centennial Celebration)

arr. Floyd

Satin Doll—Don't Get Around Much Any More—Come Sunday—  
Sophisticated Lady—I Got It Bad and That Ain't Good—  
It Don't Mean a Thing (If It Ain't Got That Swing)—C-Jam Blues—  
Raincheck—Take the 'A' Train

## INTERMISSION

Theme from *Exodus*

Gold-Mason

Presenting

## JUBILANT SYKES

City Called Heaven

trad.-Erb

Were You There?

trad.-Erb/Sykes/Rice

Mary, Did You Know?

trad.-Rice

## INTERMISSION

The Lord's Name Is To Be Praised

Coley-Floyd

RONALD AUSTIN, tenor

Let the Praise Begin

Hammond-Floyd

TED MAYNARD, tenor

God and God Alone

McHugh-Floyd

JOSEPH RUCKER, JR., tenor; STEVE WILKINS, tenor;  
JEFFREY THOMAS, baritone; DERRICK A. JOHNSON, bass

Heaven

Lawrence-Floyd

AYEESHA LANE, soprano; NICOLE ROBITAILLE, alto

Hallelujah, from *Soulful Messiah*

Handel-Warren/Floyd

EVELYN McDONALD, alto; SHARON MOLDEN, alto

The Boston Pops Gospel Choir and the Omega Chorus

**Rhythm Section:** Dennis Montgomery, organ; David Cowan, drums;  
David Buda, bass; Jerome Kyles, piano

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.

Baldwin Piano

Special thanks to American Airlines, The Four Seasons Hotel, and Dav El/Fifth Avenue Limousine.

The Boston Pops New Music Program is principally funded through the generosity of the Chiles Foundation of Portland, Oregon, and Fidelity Investments.

Among Those Present: Myran Parker-Brass; Saint Mary of the Sacred Heart; Free Christian Church of Andover; Danvers Council on Aging; Elizabeth Peabody Settlement House; Bucknell Alumni Club of Boston; Myrtle Baptist Church; Big Daddy Tours; J.F. White Contracting; Wise Up Marketing.

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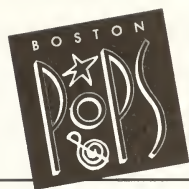
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## NOTES ON THE MUSIC

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**SPECIAL THANKS.** An interest in new and inspiring musical ideas has been a hallmark of the Boston Pops for more than sixty years. The Pops is grateful to the Chiles Foundation and Fidelity Investments for their generous assistance, which is helping to sustain this tradition by funding the introduction of important new works to the Boston Pops repertory. These include commissions of new works as well as special arrangements of Broadway show tunes, Hollywood film scores, and medleys, such as this year's Tribute to Harry James and Salute to American Jazz (both arranged by Sammy Nestico), a new swing medley arranged by Pat Hollenbeck, and a new Don Sebesky arrangement of "Get Happy."

### WEDDING MARCH from *A MIDSUMMER NIGHT'S DREAM*

*Felix Mendelssohn (1809-1847)*

At the age of seventeen, Felix Mendelssohn and his sister Fanny were so taken with pleasure at a reading of Shakespeare's *A Midsummer Night's Dream* that Felix composed an overture for piano, four-hands, which he and Fanny played together. After he orchestrated it, the overture gained an immediate and widespread popularity. Years later, in 1843, King Friedrich Wilhelm IV expressed a wish to continue the production of plays with incidental music. Mendelssohn, holding a position of artistic responsibility at the court, chose to return to his youthful masterpiece and expand it into a full score of songs, entr'actes, and dances for performance with a production of the play. The mature Mendelssohn managed to recapture the spirit of his childhood and to create perhaps the best-loved score ever written for a spoken drama.

The famous Wedding March, probably the best-known piece Mendelssohn ever wrote, appears late in the play, after all the mix-ups of lovers wandering in the woods have been straightened out. Its forceful solidity affirms that all will be well after the strenuous confusions of the preceding night.

### CONCERTO FOR VIOLIN AND ORCHESTRA in E MINOR, Opus 64

*Felix Mendelssohn*

During the summer of 1838, Mendelssohn wrote to his friend, the violinist Ferdinand David, to say, "I'd like to write a violin concerto for you next winter; one in E minor sticks in my head, the beginning of which will not leave me in peace." In the end it took Mendelssohn six years to make good his promise, but the result is one of the most attractive and original concertos ever written. To listeners familiar with even a few of the thousands of concertos written before Mendelssohn, this work begins with a surprise at the outset: instead of waiting for the orchestra to present an elaborate introductory passage, the soloist begins almost at once, asserting a determined independence. Another new feature is the location of the soloist's cadenza. Most earlier concertos came to a grinding halt, just when the movement was almost over, for an extended solo passage that did nothing but astonish the audience with the player's virtuosity. (Often these were composed by the performer and had little to do with the rest of the piece.) Mendelssohn not only wrote his own cadenza, he moved it into the heart

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of the first movement, where it functions as the end of his development section and brings back the orchestra for the recapitulation. Quite beyond all these technical matters, about which most listeners do not concern themselves, there is Mendelssohn's wonderfully graceful line, his elegant touches of harmonization, his deft orchestration. The three movements are linked, so that the vigorous opening Allegro leads (by way of a single held note in the bassoon) to the lyrical second movement. As it dies away, the soloist and orchestral strings play a brief transition leading to the lively finale, one of those brilliantly light and fleet-footed examples of "fairy music" that Mendelssohn made so uniquely his own.

### THE WASHINGTON POST MARCH

*John Philip Sousa (1854-1932)*

Sousa's second-most famous march was written in 1889 at the request of the *Washington Post* for a ceremony at which the newspaper would present awards to the prize-winners of an essay contest for schoolchildren. The new march was enthusiastically received, the more so because it happened to be rhythmically perfect for dancing the new popular dance craze, the two-step. The march went 'round the world though the composer himself earned only \$35 for it, while his publisher made a fortune.

### CONCERTINO FOR HORN AND ORCHESTRA IN E, OPUS 45

*Carl Maria von Weber (1786-1826)*

Carl Maria von Weber was the son of the Kapellmeister and theater impresario Franz Anton Weber by his second wife, the singer and actress Genovefa Brenner. It has been said that Franz Anton's second marriage to a woman thirty years his junior was undertaken solely for the possibility of bearing a son with greatness in him. Carl Maria von Weber (the "von," as in so many cases, was added quietly by Franz Anton to his own name to give the appearance of noble ancestry) had two older half-brothers, both of whom studied with Haydn, but Carl Maria was brought up, like Beethoven and Mozart, to be a musical genius. With many instrumental works and several operas, including the "Romantic operas" *Der Freischütz* and *Oberon*, Weber was among the vanguard of the Romantic era in music.

Weber originally wrote his Concertino for Horn in 1806 for a horn player in the orchestra of the Duke of Württemberg; this original version is lost. In 1815 Weber took up the Concertino again for revision in Munich. The Concertino is primarily concerned with exhibiting the agility and virtuosity of the soloist, who is expected to navigate large leaps and fast melodic sections. In the Recitative section, the soloist is required to sing through the horn to produce more than one tone at once, an "extended" technique thought nowadays to be the province only of "modern" composers.

—Notes by Steven Ledbetter (Mendelssohn,  
Sousa) and Robert Kirzinger (Weber)



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## CHARLES FLOYD

Conductor, pianist, and composer Charles Floyd began studying piano at age four, gave his first solo recital at age nine, and by age twenty had been heard in solo recital, chamber music, and concerto performances throughout the United States and Spain. Mr. Floyd earned degrees in piano performance from the Conservatory at Oberlin College, the University of Louisville, and the University of Wisconsin-Madison. His

teachers have included pianists Joseph Schwartz, Lee Luvisi,

Aube Tzerko, and Howard Karp. Through the auspices of numerous summer festivals and master classes, he has also worked with Jorge Bolet, John Perry, and Mischa Dichter. Between 1982 and 1984 Mr. Floyd performed frequently as soloist with the Louisville Orchestra under the direction of Robert Bernhardt and Stewart Kershaw; he was also chosen as pianist for the Louisville Ballet's internationally recognized tribute to George Balanchine during the 1983-84 season. Charles Floyd has been



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the recipient of numerous awards and grants, including those from the Aspen School of Music, the AMOCO Corporation, the Columbus Symphony Orchestra, Chicago's Louis Sudler Foundation, and the National Chopin Competition of New York's Kosciuszko Foundation. As a conductor, Mr. Floyd has been heard in pops concerts with more than 500 orchestras since 1991, including the San Francisco Symphony, the Atlanta, Pittsburgh, Miami, Spokane, and Denver symphony orchestras, the Hollywood Bowl Orchestra, and the Los Angeles, Buffalo, and Rochester philharmonic orchestras. Since 1993 he has been a regular guest conductor of Boston Pops concerts. Returning for his sixth "Gospel Night at Pops" concert this week, Charles Floyd has led the orchestra both at Symphony Hall and on the Esplanade. In 1996 Mr. Floyd made his debut as piano soloist, performing Gershwin's *Rhapsody in Blue* both at Symphony Hall and on the Esplanade. His 1997-98 season included performances of "A Gospel Christmas" with the Atlanta and Baltimore symphony orchestras, and the nationally televised PBS holiday special "A Cathedral Christmas" (filmed at the National Cathedral in Washington, D.C.) with mezzo-soprano Denyce Graves and the Houston Symphony. The 1998-99 season has included return engagements with the Atlanta Symphony as well as debut performances with the Tulsa Philharmonic, Miami's New World Symphony, the Charlotte Symphony, and the Detroit Symphony. Mr. Floyd's eleven-year partnership with Natalie Cole included such projects as the multiple Grammy Award-winning tribute to Nat King Cole entitled *Unforgettable, With Love*, the Emmy Award-winning PBS Great Performances concert video of the same title, the Grammy-winning release entitled *Take a Look*, and her recent Grammy-nominated release, *Stardust*. Charles Floyd's compositions include chamber music, art songs, gospel music, two operas, and a work-in-progress based on Dickens' *A Christmas Carol* for narrator, chorus, and orchestra. His "Four Spirituals" for soprano and orchestra was premiered at Symphony Hall with the Boston Pops Esplanade Orchestra in 1995.



## JUBILANT SYKES

The American singer Jubilant Sykes brings a new dimension to the traditional career of the classically trained baritone. Drawing on gospel and jazz influences, Mr. Sykes has created a diverse and personal approach to singing that has taken him to the stage of the Metropolitan Opera and earned him the title of *Sacred Music USA's* 1996 Vocalist of the Year.

*Jubilant*, his first recording under a new exclusive contract with Sony Classical brings the singer together with jazz trumpeter/composer Terence Blanchard in innovative arrangements of spirituals and hymns. The recording was released in spring 1998. Highlights of Mr. Sykes' 1998-99 season have included return engagements with Keith Lockhart and the Boston Pops Esplanade Orchestra (both at Symphony Hall and on tour), his debut with the Philadelphia Orchestra, and a return to the Long Island Philharmonic. He helped commemorate Martin Luther King's birthday with a special tribute in Washington, D.C., under the auspices of the Smithsonian Institute. Next season Mr. Sykes will make his New York Philharmonic debut under the baton of Kurt Masur as soloist in the world premiere of Torke's *Four Seasons*; the work was commissioned by Disney for the New York Philharmonic's 1999-2000 season to mark the millennium. Mr. Sykes will also





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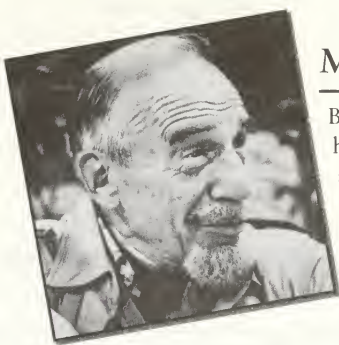
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open the Grant Park season, appear at the Chautauqua Festival, perform in a number of recitals with Christopher Parkening, and appear with the Los Angeles Chamber Orchestra and the Santa Rosa Symphony, both conducted by Jeffrey Kahane. Much in demand as a soloist with orchestra, Mr. Sykes has given critically acclaimed performances of Beethoven's Ninth Symphony, the *Requiems* of Brahms and Mozart, as well as orchestral song cycles of Mahler, including *Kindertotenlieder* and Rückert Songs. He was the featured soloist in the world premiere of American composer Libby Larson's *Coming Forth into Day* set to a text by Jehan El Sadat, widow of Anwar Sadat. Jubilant Sykes made his Boston Pops debut in 1995 at a Boston Pops concert at Tanglewood under John Williams and was immediately reengaged for the 1995 holiday tour under Keith Lockhart. Since then he has performed on the Pops' 1997 and 1998 holiday tours and appeared at Symphony Hall in a televised Christmas Pops concert and with the Boston Symphony Orchestra in its 1996 "Salute to Symphony" telecast. He has also appeared as soloist with the Los Angeles Philharmonic at the Hollywood Bowl. Having won first place in the regional Metropolitan Opera auditions in Los Angeles, Jubilant Sykes went on to make his Met debut as Jake in Gershwin's *Porgy and Bess* during the company's 1990-91 season. He has also appeared with the Deutsche Oper in Berlin and Houston Grand Opera, as well as other U.S. opera companies. In concert performances, he has sung in Cavalli's *Calisto* with the St. Paul Chamber Orchestra and in Bizet's *Carmen* (as Escamillo) with the Kansas City Symphony Orchestra.



## MITCH MILLER

Born in Rochester, New York, Mitch Miller has made his way through all aspects of American music. As a scholarship student at the Eastman School of Music in Rochester, he played oboe with the Rochester Philharmonic and won the first oboe chair with the nearby Syracuse Symphony. After graduation he moved to New York, where he played oboe in both symphonic and popular orchestras. In 1934 Mr. Miller went on a cross-country tour with an orchestra assembled by George Gershwin, performing the composer's major works, including *Rhapsody in Blue* and the Concerto in F with Gershwin as piano soloist. Several years later, Mr. Miller began to record as an oboist. His recordings of concertos by Cimarosa (1948), Vaughan Williams (1948), and Mozart (1950) are still considered definitive. Mitch Miller's tenure as head of popular records at Columbia Records remains one of the industry's success legends. He introduced and promoted such performers as Patti Page, Frankie Laine, Rosemary Clooney, Doris Day, Tony Bennett, Johnny Mathis, Erroll Garner, and Leslie Uggams. While at Columbia, Mr. Miller also recorded and conducted several "sing-along" albums, which were enormously popular. Altogether, the series sold more than 20 million copies, making Mitch Miller the largest-selling album artist in the record business, a position he held until 1976. The records' popularity led to the television series "Sing Along with Mitch" and a series of successful tours. In more recent years Mr. Miller has enjoyed a fruitful career as a conductor of symphony orchestras across the United States and Canada and in Italy; he recently held the post of Principal Pops Conductor of the New Jersey Symphony Orchestra. Recent debuts include Mexico City, Bergamo, and Milan. In 1987 Mr. Miller conducted the London Symphony Orchestra in an all-

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Gershwin concert featuring David Golub as piano soloist and Gail Nelson singing ten Gershwin songs. The recording that was made the following morning with the London Symphony Orchestra and Mr. Golub of *Rhapsody in Blue*, the Concerto in F, and *An American in Paris* (Arabesque Records), was named by *Time* magazine as one of the Ten Best Recordings of the Year. Mr. Miller also led the London Symphony in an acclaimed 1989 recording (also on Arabesque) of Paganini and Wieniawski violin concertos with Mark Kaplan as soloist. He has led Boston Pops concerts on many occasions, most recently in July 1998 on the Esplanade.



## IDA KAVAFIAN

Ida Kavafian excels as a performer on both violin and viola. Her musical travels have taken her from solo recitals and orchestral appearances to chamber music, duos with her sister Ani, teaching, recording, and a career as an artistic director and administrator. She has performed recitals throughout North America, the Far East, and Europe and appeared as soloist with leading orchestras, including the orchestras of

New York, Boston, Pittsburgh, Detroit, Saint Louis, Montreal, Minnesota, Jacksonville, Toledo, Portland (Maine), Tokyo, Hong Kong, Buenos Aires, and London. She has performed chamber music at such festivals and on such series as Tanglewood, Santa Fe, Ravinia, Mostly Mozart, Spoleto, and Spoleto USA. Her commitment to contemporary music has led to many world premieres by composers such as Toru Takemitsu, Chick Corea, and Wynton Marsalis. Among her television credits are features on CBS's "Sunday Morning" and NBC's "Today's Show." A founding member of the chamber group TASHI, Ms. Kavafian recently co-founded a piano quartet, Opus One, with pianist Anne-Marie McDermott, violist Steven Tenenbom, and cellist Peter Wiley. For six years Ms. Kavafian was the violinist of the Beaux Arts Trio, with whom she recorded the Beethoven Triple Concerto with the Leipzig Gewandhaus Orchestra under Kurt Masur. During her tenure the ensemble earned a 1998 Grammy nomination and was named Musical America's "Ensemble of the Year" for 1997. For fifteen years Ida Kavafian has been Artistic Director of the Music from Angel Fire festival. She also founded and guided Bravo! Colorado in Vail for ten years as that festival's music director. In addition to her own demanding concert schedule, Ms. Kavafian selects the programming and artists for more than forty concerts every summer, including chamber music, jazz, popular, and orchestral performances. Currently on the faculties of the Hartt School of Music and Mannes College of Music, she also recently joined the faculty of the Curtis Institute of Music. In addition, she serves on several boards, including Chamber Music America. Born in Istanbul, Turkey, of Armenian descent, Ida Kavafian moved with her family to Detroit when she was three. She began her studies at age six with Ara Zerounian, continued with Mischa Mischakoff, and ultimately earned her master of music degree with honors from the Juilliard School, where she studied with Oscar Schumsky. She made her New York debut at the 92nd Street Y with pianist Peter Serkin as a winner of the Young Concert Artists International Auditions and received the Avery Fisher Career Grant in 1988. Ms. Kavafian plays a J.B. Guadagnini made in Milan in 1751; her viola was made in 1987 by Peter and Wendela Moes.



## HELEN HWAYA KIM

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Helen Hwaya Kim made her orchestral debut with the Calgary Philharmonic Orchestra at the age of six and has since become one of the most sought-after violinists of her generation. She recently earned her master's degree from the Juilliard School of Music, where her teachers included Cho-Liang Lin and Dorothy DeLay. Ms. Kim is the recipient of more than one hundred national and international awards. In 1992, she won

the prestigious Artists International Competition of New York,

and, as a result, gave debut recitals at Carnegie Hall and at the Aspen Summer Music Festival. Ms. Kim has been engaged by many of Canada's leading orchestras, including the National Arts Centre Orchestra, Montreal Metropolitan Orchestra, Vancouver Symphony, McGill Chamber Orchestra, Calgary Philharmonic, Windsor Symphony, Regina Symphony, Victoria Symphony, and the Prince George Symphony Orchestra. She has also appeared with the Aspen and Banff Festival orchestras and was concertmaster of the Juilliard Symphony. As a soloist, she has toured Europe and given performances in the United Kingdom, Germany, and Poland. As a recitalist, Helen Hwaya Kim has toured extensively throughout Canada and the United States. Her most recent appearances have included performances at Alice Tully Hall and Carnegie Hall's Weill Recital Hall and at the Santa Fe and La Jolla International Music Festivals, where she performed with Cho-Liang Lin, Gary Hoffman, André Previn, and the Orion String Quartet. Ms. Kim is heard regularly on the CBC Stereo Network, National Public Radio in the United States, and the Korean Broadcasting System. She has also been profiled on national and international television, including the PBS program "Live from Lincoln Center." A featured performer during the 1988 Olympic Arts Festival, Ms. Kim has given command performances for the Governor General of Canada and Prime Ministers Eliot Trudeau and Brian Mulroney. Tonight's performance marks Helen Hwaya Kim's Boston Pops debut.

## BOSTON POPS GOSPEL CHOIR CHARLES FLOYD, CONDUCTOR

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The Boston Pops Gospel Choir, made up of volunteers from church choirs and other choruses in the greater Boston area, was originally brought together to participate in the first "Gospel Night at Pops," which took place on Sunday, June 11, 1993. "Gospel Night" came about as a result of the vision and commitment of the Boston Symphony Orchestra's Cultural Diversity Committee, and particularly because of the late Vondal M. Taylor, Jr. (1954-95), who was Vice-Chairman of the Cultural Diversity Committee and an Overseer of the Boston Symphony Orchestra. That first performance was led by guest conductor Isaiah Jackson, and Alvin Parris III prepared the choir. The following year Charles Floyd, perhaps best known for his work with Natalie Cole, led acclaimed "Gospel Night" performances both at Symphony Hall and on the Esplanade, which featured his own arrangements. This season Mr. Floyd will return to lead "Gospel Night" for the sixth consecutive year. In 1996 the Boston Pops Gospel Choir joined Patti LaBelle and Edwin Hawkins for a concert featuring inspirational music, a performance taped for the PBS series "Evening at Pops."

# THE BOSTON POPS GOSPEL CHOIR

## CHARLES FLOYD, CONDUCTOR

### Sopranos

Donna Ackerman  
Sheila Adams  
Yolanda L. Allison  
Valerie Ashe  
Lorraine J. Baden  
Teresa Barnwell  
Marie M. Bellegarde  
Dr. Mary E. Bennett  
Marilyn Burrell  
Doris M.  
    Champagne  
Janis Ciuba  
Betsy Clifford  
• Iris Elena Coates  
• Laurina J. Coates  
Dee Crawford  
• Gail Crissinger  
Joan Daluz  
Karen Dias  
Katrina Ehrhardt  
Linda Ann Eknoian  
Carol Ellis  
Cyndi Fedewa  
Monica Friar  
Beth Gagnon  
Kelly A. Gallagher  
Mary Gleaves  
• Melissa Gray  
Barbara Piper Green  
Kathleen M. Hale  
Nell Harkness  
Patricia S. Hite  
Pauline A. Hogan  
Sandra E. Hoyt  
Anne Hurston  
Ruth E. Iannazzo  
Beverly D. Johnson  
Christine Kamp-  
    Cichello  
• Ida Kamrara  
Christiane J. Karam  
Linda A. Kirk  
Victoria Landry  
• Ayesha Lane  
• Laura Lapointe  
Katie Leazott  
Marva P. Martin  
Mindy Mazur  
Nancy L. McBride  
Enuma Menkiti  
Ann Moritz

Barbara J. Nole  
Mary Ann Pender-  
    Prince  
Eda Rabinovitz  
Phyllis Rawlins  
Cora W. Reid  
Pamela Reid  
• Doris M.  
    Richardson  
Barbara L. Roach  
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Crystal Lee Smith  
Tucker Smith  
Sabrina Renee  
    Sperow  
Ella L. Swain  
Ann M. Tedesco  
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    Williams  
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Donna M. Bayne  
Samara Z.  
    Bercovitch  
Monica Bullett  
Carole Bundy  
Carol Casey  
Marlene Cavanaugh  
Carolina Chacin  
Gerda Conant  
Florence Dargent  
Jean L. Davis  
Staci Davis-Spencer  
• Katherine Ellen Day  
• Cris Deacon  
Elia Falvey  
Susan Farris  
Sylvia A. Gray  
Ruth Hammell  
Karen Haywood  
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DoNique Hill

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Eduiltrud Stacy  
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    Terry-Edd  
• Sally Tetzlaff-  
    DeSantis  
• Marcita Thompson-  
    Meade  
• Karen A. Tobin  
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Patricia A. Totten  
• Eleanor Simmons  
    Vaughn  
Michele Vaughn  
• Martha F. Vedrine  
Donna Wainwright  
Rozita L. Waltower  
Becky Warner  
Kymberli Welch  
• Karen Welling  
H. Tracy Williams  
Nakia Womack  
Donna Zarba-  
    Boisen

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• Ronald Austin  
Sean Boisen  
John Booker  
Jeanette Boone-  
    Smith

Mary G. Carr  
Carl W. Corey  
Tracey Foxworth  
Catherine  
    Goldhammer  
J. Neal Gray  
LaDarrell James  
    Hagans  
Leo Harrington  
Steven  
    Hawkesworth  
Cynthia M. Horton  
David A. Jackson  
Rosalind Johnson  
Herbert S. Jones  
Nina Kruschwitz  
Peggy Lester  
Dorine Levasseur  
Ted Maynard  
• Evelyn McDonald  
Ruth E. Nelson  
Gwendolyn Nicholls  
Esther Niles  
• Geoffrey C. O'Hara  
Damien O'Neil  
Vincent Ronfard  
• Joseph C.  
    Rucker, Jr.  
Johnnie O. Shelton  
• Thornton Shepherd  
Frances L. Snyder  
Josephine G. Walker  
Norris V. Welch  
Claudia Wellington  
Janie Wilkerson  
• Steve Wilkins  
James Williams

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    Clinton, Jr.  
Austin de Besche  
• Derrick A. Johnson  
John T. Judge  
Edward M. Kihanya  
Ethan Mallove  
Don Moskowitz  
Carleton Pike  
Tom Robitaille  
• Jeffrey H. Thomas  
Bradley Turner  
Jeffrey L. Zagaria

William A. Bridges, Chorus Manager

• The Omega Chorus

Special thanks to Ida Kamrara, Dennis Slaughter, Norris Welch, and Fredena Williams.

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**PLEASE NOTE:** In consideration of our artists and patrons, late seating will take place only during the seating break approximately five minutes after the start of each performance.

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**THE SYMPHONY SHOP** is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open through the Boston Pops season for one hour before each concert and during the intermissions. The shop carries BSO, Pops, and musical-motif merchandise and gift items such as recordings, apparel for adults and children, calendars, coffee mugs, jewelry, and posters. A selection of Symphony Shop merchandise is also available during concert hours outside the Cabot-Cahners Room in the Massachusetts Avenue corridor. All proceeds benefit the Boston Symphony Orchestra. For daytime hours, merchandise information, and mail order service, please call (617) 638-9383.

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A vibrant blue-tinted photograph of the Boston Pops Orchestra. In the upper right, conductor Keith Lockhart is shown in a white tuxedo with a black bow tie, smiling and holding a baton. The rest of the image is filled with musicians in white uniforms, some playing brass instruments like trumpets and saxophones, and others playing woodwinds. The overall mood is celebratory and professional.

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### Pops On Display

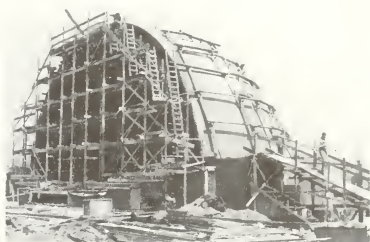


Currently on view in the Cohen Wing display cases are two exhibits of photographs related to different aspects of the Boston Pops and its history. Each showcases the work of primarily one photographer.

During the early 1970s, as an official photographer for "Evening at Pops," Michael Pierce photographed the many stars who appeared on the PBS series with Arthur Fiedler and the orchestra, capturing with his lens the essence of the Boston Pops. This photograph from *Evening at Pops: Photographs by Michael Pierce*

shows a May 1973 performance featuring guest artist Ella Fitzgerald.

"Shells" on the Esplanade: A Photographic Essay examines the history of the structures used for the series of free concerts on the Charles River Esplanade, inaugurated in 1929 by Arthur Fiedler. Highlighting this exhibit is the photography of Martha Burnham Humphrey, a talented artist and photographer, who documented in detail the construction in 1940 of the Hatch Memorial Shell, the granite structure that still serves as the venue for the free Boston Pops Esplanade Concerts.





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## KEITH LOCKHART

In February 1995 Keith Lockhart was named twentieth Conductor of the Boston Pops Orchestra since its founding in 1885. Now in his fifth Pops season, Mr. Lockhart has conducted more than 250 concerts; made twenty-seven television shows; made his Carnegie Hall debut with the Boston Pops Orchestra; and led eight national tours and his first overseas tour with the Boston Pops Esplanade Orchestra. In 1996 Keith Lockhart and the Boston Pops Orchestra signed a four-year, six-album

exclusive recording contract with RCA Victor. *The Celtic Album* was nominated for a 1999 Grammy Award. This spring they recorded a new album of American patriotic music, *A Splash of Pops*.

Born in Poughkeepsie, New York, in 1959, Keith Lockhart holds degrees from Furman University in Greenville, South Carolina, and Carnegie-Mellon University in Pittsburgh. He held positions in Pittsburgh and Akron before becoming a Conducting Fellow of the Los Angeles Philharmonic Institute in 1989. The following year he moved to Cincinnati as Assistant Conductor of the Cincinnati Symphony Orchestra, later serving as Associate Conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras, while also becoming Music Director of the Cincinnati Chamber Orchestra. In January 1998, Mr. Lockhart was appointed Music Director of the Utah Symphony, effective with the 1998-99 season. He studied piano with John Noel Roberts, Gwendolyn Stevens, and Maria-Regina Seidlhofer of the Vienna Hochschule. His training as a conductor includes study with Istvan Jaray, Otto-Werner Mueller, Harold Farberman, and Werner Torkanowsky.

As a guest artist, Mr. Lockhart has conducted the Chicago Symphony Orchestra, the Los Angeles Philharmonic, the Minnesota Orchestra, the Montreal Symphony, the Toronto Symphony, the Cleveland Orchestra, and the Los Angeles Chamber Orchestra. Notable recent engagements include his first concerts as Music Director of the Utah Symphony; his first major opera production, Douglas Moore's *The Ballad of Baby Doe*, with the Washington (D.C.) Opera; the Cincinnati Chamber Orchestra's New York debut at Town Hall; and guest conducting debuts with the New York Philharmonic, Singapore Symphony, National Arts Center Orchestra, New England Conservatory Orchestra, St. Paul Chamber Orchestra, Dallas Symphony, and Philadelphia Orchestra. Upcoming engagements include debuts with the San Francisco Symphony in summer 1999 and the Houston Symphony in the 1999-2000 season.

### Recordings by Keith Lockhart and the Boston Pops Orchestra

All on RCA Victor:

*American Visions*

*The Celtic Album* [nominated for a Grammy, 1999]

with Eileen Ivers, violin, and Cherish the Ladies

*Holiday Pops*

*Runnin' Wild: The Boston Pops Play Glenn Miller*

with John Pizzarelli and the King's Singers

*A Splash of Pops* [released June 29, 1999]

With his appointment to the position of Boston Pops Conductor, Keith Lockhart succeeded John Williams, who held that position from 1980 to 1993. Mr. Lockhart holds both the Julian and Eunice Cohen Boston Pops Conductor's Chair and the Germeshausen Family Boston Symphony Youth Concerts Conductor's Chair. In addition, he serves as a "godparent" for the John D. Philbrick Elementary School in Roslindale as part of the Boston Music Education Collaborative. Mr. Lockhart holds honorary doctorates from the Boston Conservatory, awarded in 1996, and Northeastern University, awarded in June 1998.



## JOHN WILLIAMS

In January 1980 John Williams was named nineteenth Conductor of the Boston Pops Orchestra since its founding in 1885. He assumed the title of Boston Pops Laureate Conductor following his retirement in December 1993 and currently holds the title of Artist-in-Residence at Tanglewood. Born in New York, Mr. Williams attended UCLA, studied composition privately with Mario Castelnuovo-Tedesco, and attended the Juilliard School, where he studied piano with Madame Rosina

Lhevinne. He worked as a jazz pianist before beginning his career in the film studios, where he worked with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmy awards for his work.

John Williams has composed the music and served as music director for more than eighty films, including *Stepmom*, *Saving Private Ryan*, *Amistad*, *The Lost World*, *Rosewood*, *Sleepers*, *Nixon*, *Sabrina*, *Schindler's List*, *Jurassic Park*, *Home Alone 2*, *Far and Away*, *JFK*, *Hook*, *Home Alone*, *Presumed Innocent*, *Born on the Fourth of July*, the three *Indiana Jones* films, *The Accidental Tourist*, *Empire of the Sun*, *The Witches of Eastwick*, *E.T. (the Extra-Terrestrial)*, *Superman*, *Close Encounters of the Third Kind*, the *Star Wars* trilogy, *Jaws*, and *Goodbye, Mr. Chips*. He has received thirty-seven Academy Award nominations, most recently for *Saving Private Ryan*, and has been awarded five Oscars, one British Academy Award, seventeen Grammys, three Golden Globes, as well as several gold and platinum records. His score for the film *Schindler's List* earned him both an Oscar and a Grammy. His most recent film score is for George Lucas's *Star Wars Episode 1: The Phantom Menace*. In addition to his film music, Mr. Williams has written many concert pieces, including two symphonies, and concertos for bassoon, cello, flute, violin, clarinet, tuba, and trumpet. In addition, Mr. Williams composed the NBC News theme "The Mission," "Liberty Fanfare," composed for the rededication of the Statue of Liberty, and themes for the 1984, 1988, and 1996 Summer Olympic games. In April the Boston Symphony gave the world premiere performance of *for Seiji!*, which Mr. Williams composed in honor of Seiji Ozawa's 25th anniversary with the BSO.

Many of Mr. Williams's film scores have been released as recordings; the soundtrack album to *Star Wars*, one of the most successful non-pop albums in recording history, has sold more than four million copies. He has led a highly acclaimed series of albums with the Boston Pops Orchestra.

### Selected Recordings by John Williams and the Boston Pops Orchestra

On Sony Classical:

*Joy to the World*

featuring Robin Williams, narrator

*Music of the Night*

*The Spielberg/Williams Collaboration*

*Summon the Heroes*

On Philips:

*By Request*

*Pops Out of This World*

*The Very Best of the Boston Pops*

Mr. Williams has led the Boston Pops Orchestra and the Boston Pops Esplanade Orchestra on several tours. He has led the Boston Symphony Orchestra at Tanglewood and led subscription concerts for the first time in March 1997 at Symphony Hall. He has appeared as guest conductor with the London Symphony, the Cleveland Orchestra, the Philadelphia Orchestra, the Chicago Symphony, the Pittsburgh Symphony, the Dallas Symphony, the San Francisco Symphony, and the Los Angeles Philharmonic.



## HARRY ELLIS DICKSON

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Harry Ellis Dickson is Associate Conductor Laureate of the Boston Pops, founder and Conductor Laureate of the Boston Symphony Orchestra Youth Concerts, and music director of the Boston Classical Orchestra. He retired in 1987 from the Boston Symphony Orchestra's first violin section. A native of Cambridge, Massachusetts, he graduated from the New England Conservatory of Music and studied violin with Carl

Flesch and Max Rostal as a fellowship student at Berlin's

Hochschule für Musik. Later he studied conducting with Pierre Monteux at the Domain School in Maine. He joined the Boston Symphony Orchestra in 1938 under Serge Koussevitzky.

Active as a guest conductor, Mr. Dickson has conducted Pops concerts with many orchestras throughout the United States, Canada, Israel, and Ireland. Highlights of recent seasons include a July 4, 1998, concert with the Maryland Symphony on the historic Antietam battleground in Hagerstown, Maryland; conducting engagements with the San Francisco Symphony, where he led three Pops concerts, including the opening concert of the Pops season in Davies Hall; a 1994 Boston Pops Orchestra concert at Tanglewood marking the centennial of Arthur Fiedler's birth; four highly successful holiday programs with the Ulster Orchestra in Belfast and Londonderry, Ireland; and a Pops concert at the American College of Greece in Athens. In addition, Mr. Dickson conducts many Boston Pops concerts at Symphony Hall, on the Esplanade, and in many other areas of New England. At the 1998 "Salute to Symphony" concert, Mr. Dickson shared the Symphony Hall podium with Seiji Ozawa, Keith Lockhart, and John Williams. A highlight of the concert, which was telecast on WCVB-TV Channel 5, was a tribute to Mr. Dickson's 90th birthday year. He was also honored by other organizations during this milestone year. The Boston Symphony musicians and staff honored him at a Youth Concert and reception on November 13, 1998, his actual birthday.

The distinguished recipient of numerous awards, Mr. Dickson is a Chevalier in the Ordre des Arts et des Lettres of the French government. He has been honored by the National Conference of the Humanities and by Pi Lambda Theta, a national honor and professional association in education. In 1975 the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its Winter Hill Community School, and in 1983 the Boston Public Schools honored him by dedicating the Harry Ellis Dickson Orchestral Suite in the Roland Hayes Division of Music at Madison Park High School. In November 1991 the city of Boston, in collaboration with the Boston Fenway Group and the Boston Redevelopment Authority, dedicated "Harry Ellis Dickson Park" near Symphony Hall. Mr. Dickson holds honorary degrees from many local colleges and universities, and from the American College of Greece.

Renowned as a raconteur, Harry Ellis Dickson has delighted audiences with his personal recollections of many of the world's greatest artists and with his informal and witty anecdotes about life "behind the scenes" at Symphony Hall. He has incorporated many of these recollections into his books, *Gentlemen, More Dolce Please!*, *Arthur Fiedler and the Boston Pops*, and an autobiography entitled *Beating Time, A Musician's Memoir*, published in spring 1995. In addition, he furthered the part-time conducting career of his close friend, the late Danny Kaye, with whom he traveled to many countries of the world as musical mentor. Through the Boston Symphony Orchestra Youth Concerts, which he founded in 1959 and which have been the model for such concerts across the country, Mr. Dickson has built bridges between the stage of Symphony Hall and the wider world.

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\*Mark Ludwig

\*Rachel Fagerburg

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Geralyn Coticone

§ Linda Toote

## Oboes

Mark McEwen

§ Laura Ahlbeck

## English Horn

Robert Sheena

## Clarinets

Thomas Martin

Scott Andrews

## Bass Clarinet

Craig Nordstrom

## Bassoons

Richard Ranti

Roland Small

## Contrabassoon

Gregg Henegar

## Horns

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Daniel Katzen

Jay Wadenpfehl

Richard Mackey

Jonathan Menkis

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§ James Nova

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Timothy Genis

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Frank Epstein

J. William Hudgins

Fred Buda

## Harp

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## Piano

Bob Winter

## Rhythm Section

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Bob Winter—piano

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*§ Substituting*

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# A BRIEF HISTORY OF THE BOSTON POPS

The price of the beer, the *Boston Transcript* complained, was too high—ten cents a glass. A ticket went for a quarter. “The Programme for these Concerts,” the Boston Symphony assured its public, “will be made up largely of light music of the best class...” So on Saturday evening, July 11, 1885, a large and fashionable crowd showed up at the old Boston Music Hall for the first-ever Music Hall Promenade Concert. The founder of the Boston Symphony Orchestra, Henry Lee Higginson, had proposed this new series in the hope of re-creating the ambience of summer evenings in the concert gardens in Vienna, where he had been a music student. (He also wanted to provide summer employment for the members of the Boston Symphony, who at that point had to search for other work six months out of the year.) Certainly the strait-laced Boston public understood that it was being offered the chance to relax in a fantasy of European pleasures—though nothing so daring as the model of a Parisian café-concert might have suggested.

In fact, the Boston Symphony explicitly promised that the Promenade Concerts would emulate those conducted in Berlin by Benjamin Bilse. The first program, conducted by Adolf Neuendorff, included a novelty number titled *An Evening with Bilse*, which humorously tossed together scraps of Beethoven and Strauss, Wagner, and Weber. Given that everything else on the program was European as well, the audience at the

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### PROGRAMME

- |  |              |
|--|--------------|
| 1 MARCH—Imperial, . . . . .  | Reich        |
| 2 OVERTURE—Wm. Tell, . . . . .   | Rossini      |
| 3 WALTZ—Mon Reve, . . . . .  | Waldteufel   |
| 4 SELECTION—Little Duke, . . . . .   | Lemozy       |
| 5 OVERTURE—A Morning, Noon and Evening<br>in Vienna, . . . . .                             | Suppe        |
| 6 REMINISCENCES FROM TANNHAUSER, Wagner  |              |
| 7 PIZZICATO POLKA, . . . . .   | Strauss      |
| 8 AN EVENING WITH BILSE, . . . . .   | Ernst Scholz |
| (Grand Quadrille representing the Programme of<br>a Billiard Concert in a condensed form.) |              |
| 9 OVERTURE—Die Felsenmühle, . . . . .  | Reisinger    |
| 10 WALTZ—Donau Lieder, . . . . .   | Strauss      |
| 11 PARAPHRASE—Loveley, . . . . .   | Norradlo     |
| 12 GALOP—Klondike Star, . . . . .  | Bial         |

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**PROGRAMME**

HUNGARIAN MARCH, "Rakoczy" ..... Berlioz  
NOCTURNE to "Ophelia" ..... Weber  
MINIATURE SUITE ..... Bart McDonald  
LA FINE Transcription of Three Harpichord  
Pieces by John Christopher Smith, (Trio)  
Trio - Alto - Alto - Alto  
BY THE BEAUTIFUL BLUE DANUBE, Waltzes ..... Strauss  
PRELUDE to "The Mastersingers of Nuremberg" ..... Wagner  
"THE BLUE BIRD" ..... Arranged by Callinet  
ROMANIAN RHAPSODY No. 1 ..... Enescu  
AUSTRIAN PEAKANT DANCES (Second Series) ..... Schindler  
Wedding March (Piano) - Symphonie Fantastique - The Seven  
Jumps (Vocalists)  
BACH GOES TO TOWN (A Piano in Town) ..... Tompkins  
SAILORS' DANCE from "Red Poppy" ..... Gilbert  
First Serenade

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(1931)

first Promenade Concert could not have imagined that it was launching a peculiarly American tradition. Although the format of the Boston Pops Orchestra's concerts remains strikingly similar to the original—three sections divided by two intermissions, with the evening's heaviest piece sandwiched in the middle—the character of much of the music has changed, as has the event's character as a whole.

How did the change happen? In part, it came about because the audience took so readily to the series. Another reason for the increasing Americanness of Pops was the development of American music itself in the 1890s—a development that both aided the concerts and was aided by them. Pieces by composers such as Victor Herbert turned up more and more frequently on the program; so, too, did the works of the March King, John Philip Sousa, most notably his 1897 composition *The Stars and Stripes Forever!* By 1899, the orchestra had adopted *Stars and Stripes* as the regular

finale for the Promenade Concerts. Finally, there was an eventual change in the leadership of the Promenade Concerts—which in 1900 officially became known as the Pops. The early conductors were of European background, beginning with Adolf Neuendorff and also including Timothée Adamowski, Max Zach, and Gustav Strube.

This European line came to an end with the tenure of the Italian composer and pianist Alfred Casella in 1927-29. Although he programmed popular pieces such as Gershwin's brand-new *An American in Paris*, he also performed entire symphonies by Beethoven and even works by contemporary avant-garde composers such as Arthur Honegger. The public complained loudly enough that the BSO's management declined to renew Casella's contract. Instead, the BSO again turned to one of its own, a 35-year-old violist who had been playing with the orchestra since 1915. His name was Arthur Fiedler, and he would not only lead the Boston Pops for the next fifty years but would complete its transformation. By the time of his death in 1979, the Boston Pops would be a national institution in America, a musical ambassador abroad, and the most-recorded orchestra in the world.

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Born in Boston and trained in Germany, Fiedler first led the Pops in Symphony Hall as a replacement during the 1926 season, following the resignation of conductor Agide Jacchia. By then, Fiedler already had demonstrated his ambition by forming the Fiedler Sinfonietta, a chamber orchestra composed of Boston Symphony members. After the success of his first Pops concert, Fiedler asked to be named the permanent conductor—an appointment that instead went to Alfred Casella. Undaunted, Fiedler decided to organize and conduct his own five-week series of popular concerts. He would even go the Boston Symphony one better by performing the concerts outdoors and for free. On July 4, 1929, Fiedler inaugurated a series that continues to this day, now under the Boston Symphony's auspices: the Esplanade Concerts, which are held on the east bank of the Charles River. The response was ecstatic. After Casella's departure, the BSO offered Fiedler a three-year contract,



*Arthur Fiedler joins percussionists Frank Epstein and Charles Smith in a performance of Leroy Anderson's "The Typewriter."*

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to begin with the 1930 Pops season. For the first time in what was already a 45-year history, the concerts would be led by an American-born conductor.

In addition to moving the Boston Pops repertoire beyond its origins in European light classical music, Fiedler also moved the orchestra into another field of popular culture: recordings. In a three-day marathon, from July 1 through July 3, 1935, Fiedler led the Boston Pops in its first recordings, for the RCA Victor label. Among the forty compositions recorded on those days was a tune by Jacob Gade, “Jalousie,” which Fiedler had recently plucked out of a sheet-music bin for fifteen cents. “Jalousie” became the first Victor record—and also the first orchestral record—to sell more than a million copies. In one stroke, Fiedler had reached an unprecedentedly large audience while literally establishing an identity for his ensemble. Until those recording sessions, the musicians had been known simply as “the orchestra of the Pops concerts.” It was not until RCA Victor needed a name for the label that a “Boston Pops Orchestra” was born.

Over the ensuing years, Fiedler maintained the fame of the Boston Pops Orchestra by showcasing the work of American composers and arrangers, by featuring young American soloists, and by making astute use of the media. Local radio broadcasts of the Boston Pops concerts began in 1952; Boston Pops radio broadcasts were nationally syndicated each week from 1962 to 1992. The national public television program “Evening at Pops” was launched in 1969, as a joint production of WGBH-TV in Boston and the Boston Symphony Orchestra. “Evening at Pops” kept the conductor and his ensemble before an immense worldwide audience. The Pops’ special bicentennial program on the Esplanade on July 4, 1976, drew the biggest audience in the history of orchestral concerts, with more than 400,000 people in attendance. After Arthur Fiedler’s death on July 10, 1979, his longtime associate conductor, Harry Ellis Dickson, took over the interim leadership of the orchestra, along with a number of guest conductors. Meanwhile, the management of the Boston Symphony undertook the seemingly impossible task of finding a successor to Arthur Fiedler.

By the time John Williams was appointed Conductor of the Boston Pops Orchestra in January 1980, he was the best-known composer for film in the world. Williams also had an enviable classical training; he had worked as a jazz pianist in New York; and he had arranged albums for several popular artists. At the time of his appointment, he had not yet had much public experience as a conductor; but he brought to the podium the background, talent, and celebrity to succeed at a daunting assignment. Williams both broadened and updated the Boston Pops repertoire, writing and commissioning many new compositions while also introducing arrangements of recent pieces of popular music—such as film scores—that would be suitable for orchestral performance. He maintained the popularity of the “Evening at Pops” broadcasts; he toured ex-



*Special guest C-3PO greets John Williams during a “Star Wars”-themed concert in 1980.*



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– Rich Warren,  
Chicago Tribune

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tensively with the Boston Pops; and he led a series of best-selling recordings for the Philips and Sony Classical labels.

At Christmas 1991, John Williams announced that he would step down as Conductor of the Boston Pops at the end of 1993 and at that time he assumed the title of Laureate Conductor. He also agreed to serve as Music Adviser while the Boston Symphony again took on a seemingly impossible task—finding someone to follow him. The appointment as twentieth Conductor of the Boston Pops Orchestra—and the third Conductor since Arthur Fiedler took over in 1930—fell to Keith Lockhart. Born in 1959, he was 35 years old when the choice was made—the same age as Arthur Fiedler at the time of his appointment. During his first four seasons, Mr. Lockhart has conducted more than 250 concerts, made twenty-seven television shows, led eight tours with the Boston Pops Esplanade Orchestra, and recorded four albums. One of those recordings, “The Celtic Album,” made history in 1999 by becoming the first Boston Pops Orchestra recording nominated for a Grammy. The nomination came in the newly established category of “Best Classical Crossover Album.”



*Keith Lockhart tests his swing during a Boston Pops performance of Sousa's "National Game" March at Tanglewood in 1998.*

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## Ellington at 100

by Steven Ledbetter

Edward Kennedy Ellington, known from the 1920s simply as "Duke," was born in Washington, D.C., on April 29, 1899, almost exactly 100 years ago. Long before his death—in New York on May 24, 1974—he was universally recognized as the greatest of jazz composers. By the end of the 1920s his big band performances at New York's famed Cotton Club had already generated widespread attention, as much for the highly original compositions of the leader as for the remarkable tonal qualities and ensemble of the playing. Ellington's innovative so-called "jungle style" of the '20s and the increasing list of masterful works turned out in his most creative decade, from 1932 to 1942, propelled him to the head of the list of creative artists in jazz, a position he never left. "Mood Indigo," recorded in New York in 1930, made him world famous. At that time, lyricists began to add words to many of his wide-ranging melodies. These versions often became hits in their own right, as popular songs

quite separate from their instrumental originals, and many of them ("Solitude," "Sophisticated Lady," and "I'm Beginning to See the Light," to name a few) are now classics of the American popular song repertoire.

Throughout the history of his band, Ellington constantly created pieces tailored to the specific talents of his players—much as Mozart used to write operatic arias designed to fit the voices of particular sopranos. When the make-up of the band changed, Ellington often reworked a piece to reflect the personality of the new player. His imagination, flexibility, and energy were extraordinary.

The public at large knew his work best from recordings, which, in the 1930s and '40s, ran less than three minutes apiece. But Ellington worked to break the time restrictions of the short 78 rpm record. Between 1943 and 1952, Ellington gave a series of annual concerts at Carnegie Hall, for which he composed works of greater scope than the normal length and character of earlier jazz compositions. Later, the development of the long-playing record allowed him the opportunity for more original work in large, multi-movement suites. Throughout his career he concerned himself with the issue of musical form in jazz, moving far beyond the basic theme-and-variations character of most early jazz pieces to original large compositions, many of them aimed to celebrate the Black experience in America, as indicated by such titles as *Black, Brown, and Beige* and *Harlem*.

The late 1940s was a difficult time for Ellington and all the once-popular big-band leaders. Ballrooms and nightclubs were closing or turning to other forms of music, there



*The bandleader at the time of the first London tour, 1933*

by cutting off the main venue of performance, and sales of jazz records were dropping. Changing conditions forced some of the big bands to break up.

It was in this context that Ellington decided to make his first European tour since



*A publicity shot of the Duke Ellington Band from the 1942 film "Cabin in the Sky"*

before the war. In the spring of 1950 he took his band to France, Belgium, Holland, Switzerland, Italy, Denmark, Sweden, and West Germany. The experience reinvigorated him. For much of the rest of his life he toured, gave concerts, and—especially—composed. From 1965 on, Ellington performed jazz sacred works, completing the long circle by means of which many elements of jazz had emerged from the music of the Black churches.

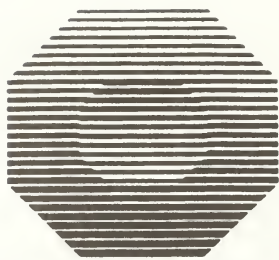
Ellington's productivity for a half-century was so prodigious that even now it is all but impossible to survey his complete works, which are estimated to number about 2000, ranging from short instrumental pieces to extended suites for jazz orchestra, musical shows, ballets, incidental music for plays, film scores (*Anatomy of a Murder* [1959] is the most famous), and "sacred concerts." On July 28, 1965, he appeared with Arthur Fiedler and the Boston Pops in a Pension Fund concert at Tanglewood, and the Ellington works recorded there were later released on one of the Boston Pops' RCA Victor recordings, with the composer at the piano. Clearly pleased with the performance, he stated on the album jacket, "It was a wonderful night for the piano player."

In 1998 the advisory board of the newly-founded American Classical Music Hall of Fame in Cincinnati chose Duke Ellington as one of the first group of twenty-five inductees. The selection raised eyebrows in some circles, where Ellington's work was pigeonholed in the "jazz" category. But the composer's granddaughter, choreographer Mercedes Ellington, who accepted the award on behalf of the family, wrote the Hall of Fame's director to say that the Duke would have been deeply moved by the honor, since he firmly believed that good music could be found in any genre. The recognition confirmed what much of the world has long since come to realize: Duke Ellington's music is—to use his own favorite term of highest praise—"beyond category."



*Duke Ellington and Arthur Fiedler listen to a playback of the 1965 recording "The Duke at Tanglewood," as arranger Richard Hayman looks on.*

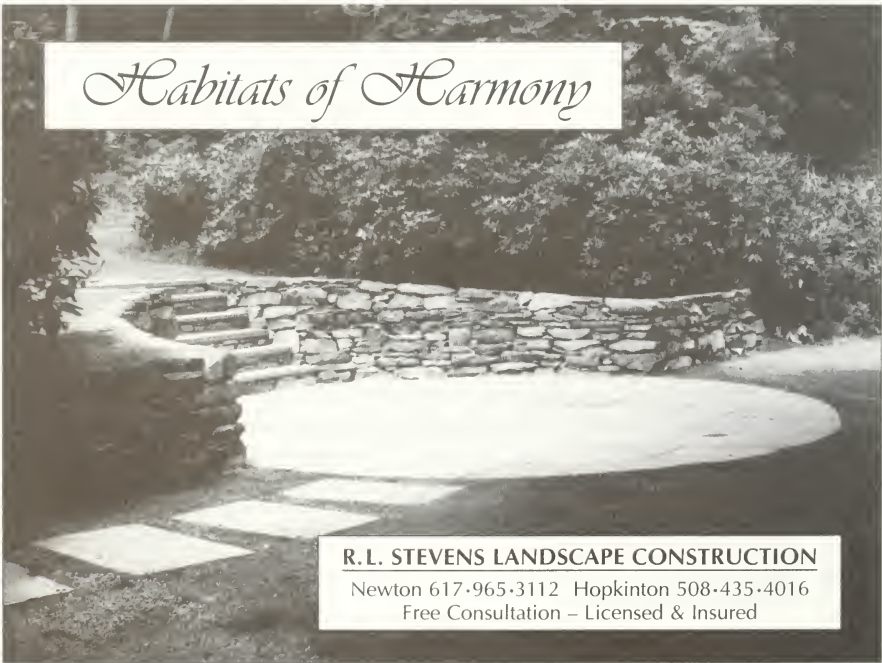
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Stacey Alden

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Jennifer Elowitch  
Susan Shipley  
Colin Davis  
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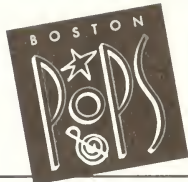
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Little Brown Jug Eastburn-Nestico

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Excerpts from Duke Ellington's *Nutcracker* (after Tchaikovsky) arr. Tyzik

Sugar-Rum Cherry—Peanut Brittle Brigade

Essential Ellington arr. Tyzik

Take the 'A' Train—Lush Life—Satin Doll—Perdido—

Come Sunday—Things Ain't What They Used To Be

## INTERMISSION

Fanfare Johnny's Theme Newsom/Anka-Newsom

Here's That Rainy Day Van Heusen-Newsom

Miller Memories arr. Tyzik

Chattanooga Choo Choo—Tuxedo Junction—

St. Louis Blues March—At Last—

Pennsylvania 6-5000—Moonlight Serenade—

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# THE BOSTON POPS ESPLANADE ORCHESTRA

**KEITH LOCKHART**, *Conductor*

Wednesday evening, June 30, 1999, at 8



JEFF TYZIK conducting

THE DUKE AND ALL THAT JAZZ

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It Don't Mean a Thing (If It Ain't Got That Swing)	Ellington-Tyzik
Sophisticated Lady	Ellington-Tyzik
Song of the Volga Boatmen	trad.-Finegan/Tyzik
The Man I Love	Gershwin-Tyzik
One O'Clock Jump	Basie-Tyzik

## INTERMISSION

Caravan	Ellington/Tizol-Tyzik
Duke Ellington's <i>Nutcracker</i> (after Tchaikovsky)	arr. Tyzik
Overture—Toot Toot Tootie Toot—Dance of the Floreadors—Sugar-Rum Cherry—Peanut Brittle Brigade	

## INTERMISSION

Little Brown Jug	Eastburn-Nestico
I'm Getting Sentimental Over You	Bassman-Nestico
Darren Acosta, trombone solo	
Miller Memories	arr. Tyzik
St. Louis Blues March—At Last—Pennsylvania 6-5000— Moonlight Serenade—In the Mood	
Essential Ellington	arr. Tyzik
Take the 'A' Train—Lush Life—Satin Doll—Perdido— Come Sunday—Things Ain't What They Used To Be	

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Baldwin Piano

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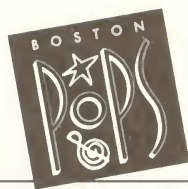
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# THE BOSTON POPS ESPLANADE ORCHESTRA

KEITH LOCKHART, *Conductor*

Thursday evening, July 1, 1999, at 8



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Swing, Swing, Swing	Williams
Maple Leaf Rag	Joplin-Schuller
Three Dances from <i>On the Town</i>	Bernstein
The Great Lover—Lonely Town— Times Square: 1944	
	<i>Happy Birthday, Duke!</i>
Caravan	Ellington/Tizol-Hayman
Mood Indigo	Ellington/Mills/Bigard-Hayman
Peanut Brittle Brigade, from Duke Ellington's <i>Nutcracker</i>	arr. Tyzik

### INTERMISSION

Concertino for Horn and Orchestra in E, Opus 45	Weber
Andante—Polacca	
Csárdás	Monti-Amis
ERIC RUSKE	

### INTERMISSION

	<i>Singin' at the Pops</i>
Runnin' Wild	Grey/Wood/Gibbs-Nestico
One O'Clock Jump	Basie-Nestico
I'm Getting Sentimental Over You	Bassman/Washington-Nestico
Darren Acosta, trombone solo	
Back Bay Shuffle	McRae-May
The Nearness of You	Carmichael/Washington-Sebesky
Michael Monaghan, vocalist	
Anvil Chorus	Verdi-Nestico
Swing Fever	arr. Hollenbeck
Zoot Suit Riot—Jump, Jive 'n Wail	

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Baldwin Piano

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# THE BOSTON POPS ESPLANADE ORCHESTRA

KEITH LOCKHART, *Conductor*

Friday evening, July 9, 1999, at 8



## PARTNERS HEALTHCARE NIGHT AT POPS

Swing, Swing, Swing	Williams
Promenade	Gershwin
Maple Leaf Rag	Joplin-Schuller
<i>Happy Birthday, Duke!</i>	
Caravan	Ellington/Tizol-Hayman
Mood Indigo	Ellington/Mills/Bigard-Hayman
Peanut Brittle Brigade, from Duke Ellington's <i>Nutcracker</i>	arr. Tyzik

## INTERMISSION

### *The Boston Pops Salutes Our National Pastime*

The Star-Spangled Banner	Smith/Key
Take Me Out to the Ball Game	Norworth-Von Tilzer
Suite from <i>The Natural</i>	Newman-Hayes
Casey at the Bat	arr. Proto
National Game March	Sousa

## INTERMISSION

### *Swingin' at the Pops*

Runnin' Wild	Grey/Wood/Gibbs-Nestico
One O'Clock Jump	Basie-Nestico
I'm Getting Sentimental Over You	Bassman/Washington-Nestico
Darren Acosta, trombone solo	
Back Bay Shuffle	McRae-May
The Nearness of You	Carmichael/Washington-Sebesky
Michael Monaghan, vocalist	
Anvil Chorus	Verdi-Nestico
Swing Fever	
Zoot Suit Riot—Jump, Jive 'n Wail	arr. Hollenbeck

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# THE BOSTON POPS ESPLANADE ORCHESTRA

KEITH LOCKHART, *Conductor*

Saturday, July 10, at 8 and Sunday, July 11, at 7:30



Please note that the narrator for this weekend's performances of "Casey at the Bat" is actor Will LeBow.



## WILL LeBOW

An actor at the American Repertory Theatre in Cambridge, Will LeBow returns to Symphony Hall for this weekend's Boston Pops concerts, having appeared here during the 1980s in the Boston Symphony Youth Concerts' productions of *Le Bourgeois Gentilhomme*, *Don Quixote*, and *Sutter's Gold*. At ART, Mr. LeBow has appeared in more than thirty productions, in such roles as Hjalmar in *The Wild Duck*, Schlemiel in *Schlemiel the First*, the Father in *Six Characters in Search of an Author*, Argan in *The Imaginary Invalid*, Sagot in *Picasso at the Lapin Agile*, and, most recently, as Shylock in *The Merchant of Venice* directed by Andrei Serban. A veteran of the local voice-over industry, Mr. LeBow can be heard anywhere from WGBH's "People Century" narrations to the more sophisticated perspective of Chili's "Fageeta Guy." In addition, Will LeBow can be "seen" each week on television as Stanley, the good doctor's best pal on Comedy Central's animated series "Dr. Katz: Professional Therapist."

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.

Baldwin Piano

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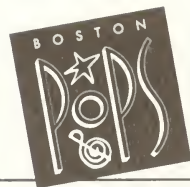




# THE BOSTON POPS ESPLANADE ORCHESTRA

KEITH LOCKHART, *Conductor*

Saturday evening, July 10, 1999, at 8



## SPONSORED BY BOSTON CAPITAL

Swing, Swing, Swing	Williams
Promenade	Gershwin
Maple Leaf Rag	Joplin-Schuller
<i>Happy Birthday, Duke!</i>	
Caravan	Ellington/Tizol-Hayman
Mood Indigo	Ellington/Mills/Bigard-Hayman
Peanut Brittle Brigade, from Duke Ellington's <i>Nutcracker</i>	arr. Tyzik

## INTERMISSION

*The Boston Pops Salutes Our National Pastime*

The Star-Spangled Banner	Smith/Key
Take Me Out to the Ball Game	Tilzer
Suite from <i>The Natural</i>	Newman-Hayes
Casey at the Bat	arr. Proto
National Game March	Sousa

## INTERMISSION

*Swingin' at the Pops*

Runnin' Wild	Grey/Wood/Gibbs-Nestico
One O'Clock Jump	Basie-Nestico
I'm Getting Sentimental Over You	Bassman/Washington-Nestico
Darren Acosta, trombone solo	
Back Bay Shuffle	McRae-May
The Nearness of You	Carmichael/Washington-Sebesky
Michael Monaghan, vocalist	
Anvil Chorus	Verdi-Nestico
Swing Fever	
Zoot Suit Riot—Jump, Jive 'n Wail	arr. Hollenbeck

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# THE BOSTON POPS ESPLANADE ORCHESTRA

**KEITH LOCKHART**, *Conductor*

Sunday evening, July 11, 1999, at 7:30



SPONSORED BY STARBUCKS COFFEE COMPANY  
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Swing, Swing, Swing	Williams
Promenade	Gershwin
Maple Leaf Rag	Joplin-Schuller
<i>Happy Birthday, Duke!</i>	
Caravan	Ellington/Tizol-Hayman
Mood Indigo	Ellington/Mills/Bigard-Hayman
Peanut Brittle Brigade, from Duke Ellington's <i>Nutcracker</i>	arr. Tyzik

## INTERMISSION

### *The Boston Pops Salutes Our National Pastime*

The Star-Spangled Banner	Smith/Key
Take Me Out to the Ball Game	Tilzer
Suite from <i>The Natural</i>	Newman-Hayes
Casey at the Bat	arr. Proto
National Game March	Sousa

## INTERMISSION

### *Swingin' at the Pops*

Runnin' Wild	Grey/Wood/Gibbs-Nestic
One O'Clock Jump	Basie-Nestic
I'm Getting Sentimental Over You	Bassman/Washington-Nestic
Darren Acosta, trombone solo	
Back Bay Shuffle	McRae-May
The Nearness of You	Carmichael/Washington-Sebesky
Michael Monaghan, vocalist	
Anvil Chorus	Verdi-Nestic

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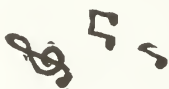
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Among Those Present: NITE Program at Cambridge College; Harvard Vanguard Medical Assoc.; Groups Inc.; Plymouth Travel Tours; Castle Island Association; Hingham Mutual Fire Insurance Co.; St. John's Ladies Sodality; Allen Travel & Tours; Watson Hill Croquet Club; Metrowest J.C.C./Senior Adult Dept.; Brandeis University Genesis.

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## NOTES ON THE MUSIC

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**SPECIAL THANKS.** An interest in new and inspiring musical ideas has been a hallmark of the Boston Pops for more than sixty years. The Pops is grateful to the Chiles Foundation and Fidelity Investments for their generous assistance, which is helping to sustain this tradition by funding the introduction of important new works to the Boston Pops repertory. These include commissions of new works as well as special arrangements of Broadway show tunes, Hollywood film scores, and medleys, such as this year's Tribute to Harry James and Salute to American Jazz (both arranged by Sammy Nestico), a new swing medley arranged by Pat Hollenbeck, and a new Don Sebesky arrangement of "Get Happy."

### CONCERTINO FOR HORN AND ORCHESTRA IN E, OPUS 45

*Carl Maria von Weber (1786-1826)*

Carl Maria von Weber was the son of the Kapellmeister and theater impresario Franz Anton Weber by his second wife, the singer and actress Genovefa Brenner. It has been said that Franz Anton's second marriage to a woman thirty years his junior was undertaken solely for the possibility of bearing a son with greatness in him. Carl Maria von Weber (the "von," as in so many cases, was added quietly by Franz Anton to his own name to give the appearance of noble ancestry) had two older half-brothers, both of whom studied with Haydn, but Carl Maria was brought up, like Beethoven and Mozart, to be a musical genius. With many instrumental works and several operas, including the "Romantic operas" *Der Freischütz* and *Oberon*, Weber was among the vanguard of the Romantic era in music.

Weber originally wrote his Concertino for Horn in 1806 for a horn player in the orchestra of the Duke of Württemberg; this original version is lost. In 1815 Weber took up the Concertino again for revision in Munich. The Concertino is primarily concerned with exhibiting the agility and virtuosity of the soloist, who is expected to navigate large leaps and fast melodic sections. In the Recitative section, the soloist is required to sing through the horn to produce more than one tone at once, an "extended" technique thought nowadays to be the province only of "modern" composers.

—Robert Kirzinger

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## JEFF TYZIK

Principal Pops Conductor with the Rochester Philharmonic Orchestra since 1993, Jeff Tyzik has earned a reputation as one of America's foremost pops conductors. Recent engagements have included performances with the Saint Louis Symphony, the Houston Symphony, the Pittsburgh Symphony, the Oregon Symphony, and the Vancouver Symphony. In Rochester, Mr. Tyzik has created innovative programs for the

RPO's educational series, Sunday Casual matinee series, and the community outreach Around the Town series, thus attracting record-breaking attendance at RPO concerts. In 1986 Jeff Tyzik's record production skills earned him a Grammy Award for an album entitled *The Tonight Show Band with Doc Severinsen*. Two other Tyzik productions—*The Tonight Show Band with Doc Severinsen, Vol. II* and *Facets*, a contemporary jazz showcase for Doc Severinsen with symphony orchestra—were Grammy nominees. Mr. Tyzik has also produced and composed theme

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music for many television and cable networks, including ABC, NBC, HBO, Arts & Entertainment, Cinemax, and American Movie Classics. As a jazz recording artist, he has released six of his own albums on Capitol, Polygram, and Amherst Records. He has also written music for the Maynard Ferguson and Woody Herman orchestras. From 1975 to 1980 Mr. Tyzik worked with Chuck Mangione as a performer and assistant producer, and in 1978 he began working with Doc Severinsen as a composer, arranger, and producer, a relationship that continues to this day. Since 1983 Jeff Tyzik has performed with symphony orchestras as part of the trumpet duo High Class Brass (which also includes Allen Vizzutti) and has appeared as guest conductor/performer in his own pops concert entitled "Big Band Hit Parade." Jeff Tyzik's contemporary compositions have been recorded by the London Symphony Orchestra, the Rochester Philharmonic, and the Summit Brass. His pops arrangements have been recorded by Erich Kunzel and the Cincinnati Pops Orchestra and the Royal Philharmonic Orchestra. In 1998 Mr. Tyzik was commissioned by music publisher G. Schirmer (which also publishes other Tyzik works for symphony orchestras) to create symphonic orchestrations for two of Duke Ellington's masterpieces: *Black, Brown, and Beige* and *The Nutcracker Suite*. In 1997 Mr. Tyzik was named a Paul Harris Fellow by Rotary International in



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recognition of his commitment to community service. That same year he was also recognized for his work in public school and community education by the Monroe County Music Educators and the Rochester Philharmonic League. Jeff Tyzik holds both bachelor's and master's degrees from the Eastman School of Music in Rochester, New York. This week he makes his Boston Pops conducting debut.



## ERIC RUSKE

---

Horn soloist Eric Ruske has established himself as an artist of international acclaim. Named associate principal horn of the Cleveland Orchestra at the age of twenty, he began an impressive solo career when he won the 1986 Young Concert Artists International Auditions at twenty-two. In 1987 he won first prize in the American Horn Competition and the following year, took the highest prize in the Concours

d'Interprétation Musicale in Reims, France. Eric Ruske gave the 1990 world premiere performance of Gunther Schuller's Horn Concerto with the San Antonio Symphony led by the composer. Mr. Ruske has performed as soloist with numerous orchestras, including the Cleveland Orchestra, Chicago Symphony, Milwaukee Symphony, Orchestre National de Chambre de Toulouse, and Concerto Soloists of Philadelphia; he has performed with the Israel Chamber Orchestra in Tel Aviv and throughout Israel. He is making a return Boston Pops appearance, having performed with the ensemble in 1995. He has been heard in recital at such venues as the Louvre in Paris, the 92nd Street Y in New York, the Kennedy Center in Washington, D.C., Stanford University, the Newport Music Festival, and the Evian Festival, Les Flâneries Musicales d'Été de Reims Festival in France, and the Royal Northern College of Music in England. Mr. Ruske has a flourishing international career. Highlights of the 1997-98 season included a tour of Scotland with the Scottish Chamber Orchestra under the direction of Joseph Swensen as well as recital appearances at the Royal Academy of Music in London, the Leeds International Concert Season in England, and in several Japanese cities. The current season includes performances in Scotland, England, and France, and concerto appearances with the symphony orchestras of Baltimore, Greensboro (North Carolina), Puerto Rico, Kansas City, and Jacksonville. A former member of the Empire Brass Quintet, Mr. Ruske toured the U.S., Europe, and the Far East with the group and participated in numerous recording projects with them for Telarc International. A native of LaGrange, Illinois, and a graduate of Northwestern University, Mr. Ruske has been the recipient of grants from the National Foundation for Advancement in the Arts and the International Institute of Education. He has served on the faculties of the Cleveland Institute of Music and the New England Conservatory of Music; he is currently on the faculty of Boston University and heads the Horn Seminar at the Boston University Tanglewood Institute.





# BSO 2000

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*Of the \$130-million goal, \$85 million is earmarked to build and strengthen the BSO's endowment and to preserve its exceptional facilities, including historic Symphony Hall and Tanglewood.*

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THE BSO'S WEB SITE (<http://www.bso.org>) provides information on all Boston Symphony and Boston Pops activities at Symphony Hall and at Tanglewood, and is updated regularly.

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**SMOKING IS NOT PERMITTED ANYWHERE IN SYMPHONY HALL.**

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**TO AVOID DELAYS IN FOOD SERVICE**, patrons at tables are encouraged to place their orders as early as possible.

**ESPLANADE CONCERTS:** The Boston Pops Esplanade Orchestra performs six free concerts at the Hatch Shell on the Charles River Esplanade, July 2, 3, 4, 6, 7, and 8. All performances begin at 8 p.m.

**THE EUNICE S. AND JULIAN COHEN WING**, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

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**LADIES' ROOMS** are located on the orchestra level, audience-left, at the stage end of the hall; on the first balcony, also audience-left, near the coatroom; and in the Cohen Wing.

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BOSTON

July 1999



# *America's Orchestra*

The Boston Pops on the Esplanade

Boston Pops Esplanade Orchestra

Keith Lockhart, conductor

## THE BOSTON POPS

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In 1881, Henry Lee Higginson, the founder of the Boston Symphony Orchestra, wrote of his wish to present in Boston "concerts of a lighter kind of music." The first Boston Pops concert, on July 11, 1885, represented the fulfillment of his dream. Called the "Promenade Concerts" until 1900, they combined light classical music, tunes from the musical theater, and an occasional novelty number. Allowing for some changes of taste over the course of a century, the early programs were remarkably similar to the Pops programs of today.

Pops concerts are performed by the Boston Pops Orchestra, which is composed of members of the Boston Symphony Orchestra (except for twelve of the principal players, who tour during the Pops season as the Boston Symphony Chamber Players), and by the Boston Pops Esplanade Orchestra, made up of other Boston-based musicians. Both the Boston Pops Orchestra and the Boston Pops Esplanade Orchestra represent the city of Boston on tour. The Boston Pops Orchestra has appeared at the White House and at the Lincoln Memorial; John Williams led the Boston Pops Orchestra on tours of Japan in June 1990 and June 1993. The Boston Pops Esplanade Orchestra has made many tours of United States summer festivals and in November 1987 visited Japan with Mr. Williams. Keith Lockhart has led eight national tours with the BPEO and in June 1997 made his first overseas tour as Boston Pops Conductor, leading the BPEO on tour to Japan and Korea.

The history of the Boston Pops was for many years linked with the name of Arthur Fiedler, who in 1930 became the eighteenth conductor of the Boston Pops and the first who was American-born. One of Fiedler's great dreams was to establish a series of free outdoor orchestral concerts for the people of Boston. In 1929, this dream became a reality when he organized the first Esplanade Concerts, which took place on the banks of the Charles River. Fiedler's Esplanade concerts were eventually absorbed by the Boston Symphony Orchestra organization.

Following the death of Arthur Fiedler in 1979, the Boston Foundation and the Boston Symphony Orchestra created the Arthur Fiedler Esplanade Concerts Fund in honor of Mr. Fiedler and his founding in 1929 of the free concerts tradition. Contributions to the fund came from hundreds of donors whose gifts were matched on a one-to-one basis by the foundation until the fund reached its goal of \$1 million. The income from this permanent fund, held in trust by the Boston Foundation, is used exclusively to help defray the costs of these concerts, and each year the Boston Symphony Orchestra designates one of the Esplanade Concerts "The Arthur Fiedler Concert." The Metropolitan District Commission, which so generously provides the Hatch Shell, meets a portion of the security, clean-up, and amplification expenses; however, there still remains a substantial deficit that requires funding on an annual basis. Audience members who wish to help the Boston Symphony Orchestra meet these costs and to keep a unique community tradition alive should send their contributions (tax-deductible as provided by law) to the Boston Pops Fund, Symphony Hall, 301 Massachusetts Avenue, Boston, MA 02115.





## KEITH LOCKHART

In February 1995 Keith Lockhart was named twentieth Conductor of the Boston Pops Orchestra since its founding in 1885. Now in his fifth Pops season, Mr. Lockhart has conducted more than 250 concerts; made twenty-seven television shows; made his Carnegie Hall debut with the Boston Pops Orchestra; and led eight national tours and his first overseas tour with the Boston Pops Esplanade Orchestra. In 1996 Keith Lockhart and the Boston Pops Orchestra signed a four-year, six-album

exclusive recording contract with RCA Victor. *The Celtic Album* was nominated for a 1999 Grammy Award. This spring they released a new album of American patriotic music, *A Splash of Pops*.

Born in Poughkeepsie, New York, in 1959, Keith Lockhart holds degrees from Furman University in Greenville, South Carolina, and Carnegie-Mellon University in Pittsburgh. He held positions in Pittsburgh and Akron before becoming a Conducting Fellow of the Los Angeles Philharmonic Institute in 1989. The following year he moved to Cincinnati as Assistant Conductor of the Cincinnati Symphony Orchestra, later serving as Associate Conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras, while also becoming Music Director of the Cincinnati Chamber Orchestra. In January 1998, Mr. Lockhart was appointed Music Director of the Utah Symphony, effective with the 1998-99 season. He studied piano with John Noel Roberts, Gwendolyn Stevens, and Maria-Regina Seidlhofer of the Vienna Hochschule. His training as a conductor includes study with Istvan Jaray, Otto-Werner Mueller, Harold Farberman, and Werner Torkanowsky.

As a guest artist, Mr. Lockhart has conducted the Chicago Symphony Orchestra, the Los Angeles Philharmonic, the Minnesota Orchestra, the Montreal Symphony, the Toronto Symphony, the Cleveland Orchestra, and the Los Angeles Chamber Orchestra. Notable recent engagements include his first concerts as Music Director of the Utah Symphony; his first major opera production, Douglas Moore's *The Ballad of Baby Doe*, with the Washington (D.C.) Opera; the Cincinnati Chamber Orchestra's New York debut at Town Hall; and guest conducting debuts with the New York Philharmonic, Singapore Symphony, National Arts Center Orchestra, New England Conservatory Orchestra, St. Paul Chamber Orchestra, Dallas Symphony, and Philadelphia Or-

chestra. Upcoming engagements include debuts with the San Francisco Symphony in summer 1999 and the Houston Symphony in the 1999-2000 season.

With his appointment to the position of Boston Pops Conductor, Keith Lockhart succeeded John Williams, who held that position from 1980 to 1993. Mr. Lockhart holds both the Julian and Eunice Cohen Boston Pops Conductor's Chair and the Germeshausen Family Boston Symphony Youth Concerts Conductor's Chair. In addition, he serves as a "godparent" for the John D. Philbrick Elementary School in Roslindale as part of the Boston Music Education Collaborative. Mr. Lockhart holds honorary doctorates from the Boston Conservatory, awarded in 1996, and Northeastern University, awarded in June 1998.

### Recordings by Keith Lockhart and the Boston Pops Orchestra

All on RCA Victor:

*American Visions*

*The Celtic Album* [nominated for a Grammy, 1999]  
with Eileen Ivers, violin, and Cherish the Ladies

*Holiday Pops*

*Runnin' Wild: The Boston Pops Play Glenn Miller*

with John Pizzarelli and the King's Singers

*A Splash of Pops* [released June 29, 1999]



## PATRIOTIC SING-ALONG

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### AMERICA

My country 'tis of thee, sweet land  
of liberty, Of thee I sing.  
Land where my fathers died!  
Land of the Pilgrim's pride!  
From ev'ry mountain side,  
Let freedom ring!

### AMERICA THE BEAUTIFUL

O beautiful for spacious skies,  
For amber waves of grain.  
For purple mountain majesties, above  
the fruited plain.  
America! America! God shed his grace  
on thee,  
And crown thy good with brotherhood  
From sea to shining sea.

### YANKEE DOODLE

Oh! Yankee Doodle came to town  
a-ridin' on a pony  
He stuck a feather in his hat and called  
it macaroni.  
Yankee Doodle keep it up, Yankee  
Doodle dandy.  
Mind the music and the step and with  
the girls be handy.

### I'M A YANKEE DOODLE DANDY

I'm a Yankee Doodle dandy, a Yankee  
Doodle do or die.  
A real live nephew of my Uncle Sam,  
Born on the Fourth of July.  
I've got a Yankee Doodle sweetheart,  
she's my Yankee Doodle joy.  
Yankee Doodle came to town,  
a-ridin' on a pony,  
I am a Yankee Doodle boy.

### THIS LAND IS YOUR LAND

This land is your land, this land is my  
land  
From California to the New York island,  
From the redwood forest to the Gulf  
Stream waters;  
This land was made for you and me.  
*Words and music by Woody Guthrie*  
*TRO. ©1956-1958-1970 Ludlow Music, Inc.,*  
*New York*  
*Used by permission.*

### YOU'RE A GRAND OLD FLAG

You're a grand old flag, you're a high  
flying flag.  
And forever in peace may you wave;  
You're the emblem of the land I love,  
The home of the free and the brave.  
Ev'ry heart beats true, Under red, white,  
and blue,  
Where there's never a boast or brag;  
But should old acquaintance be forgot,  
Keep your eye on the grand old flag.

### GOD BLESS AMERICA

*by Irving Berlin*

God bless America, land that I love.  
Stand beside her and guide her  
Through the night with the light from  
above.  
From the mountains, to the prairies,  
To the oceans, white with foam,  
God bless America, my home sweet  
home.  
God bless America, my home sweet  
home.

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America Fund. All rights reserved.

—arranged by Richard Hayman

# THE BOSTON POPS ESPLANADE ORCHESTRA

KEITH LOCKHART, *Conductor*

Saturday evening, July 3, 1999, at 8



## THE ESPLANADE

Star-Spangled Banner	Smith/Key-Bennett
Liberty Fanfare	Williams
Boogie Woogie Bugle Boy	Raye/Prince-Hayman
Swing Fever	arr. Hollenbeck
Zoot Suit Riot—Jump, Jive 'n Wail	
Overture to <i>State Fair</i>	Rodgers-Ramin
Doodletown Fifers	arr. Hollenbeck

## MIDDLESEX COUNTY VOLUNTEERS FIFES AND DRUMS

With Voices Raised	Flaherty/Ahrens-Brohn
MARIN MAZZIE and JOHNNY LEE DAVENPORT, speakers	
JASON DANIELEY, tenor	
TANGLEWOOD FESTIVAL CHORUS, John Oliver, conductor	
BOSTON POPS GOSPEL CHOIR, Charles Floyd, conductor	
MEMBERS OF THE BOSTON GAY MEN'S CHORUS,	
Reuben M. Reynolds III, music director	
MEMBERS OF THE CHINESE BAPTIST CHURCH	
OF GREATER BOSTON, Lai-Meng Ao, director	

## INTERMISSION

Presenting  
TRISHA YEARWOOD

Steve Cox, keyboards; Johnny Garcia, guitar; Heather Kolbrek, fiddle  
and acoustic guitar; Shawn Fichter, drums; Keith Horne, bass

Lift Every Voice and Sing	Johnson/Johnson-Floyd
TANGLEWOOD FESTIVAL CHORUS,	
BOSTON POPS GOSPEL CHOIR,	
MEMBERS OF THE BOSTON GAY MEN'S CHORUS,	
MEMBERS OF THE CHINESE BAPTIST CHURCH	
OF GREATER BOSTON	

Patriotic Sing-Along	arr. Hayman
America—America the Beautiful—Yankee Doodle—	
I'm a Yankee Doodle Dandy—This Land Is Your Land—	
You're a Grand Old Flag—God Bless America	

## MS. YEARWOOD

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.  
Baldwin Piano

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Limousine.

The Boston Pops New Music Program is principally funded through the generosity of the  
Chiles Foundation of Portland, Oregon, and Fidelity Investments.

## WITH VOICES RAISED

*Stephen Flaherty/Lynn Ahrens*

*Lynn Ahrens has provided the following introduction:*

"With Voices Raised" is a new composition for orchestra, mixed chorus, and speakers, with music by Stephen Flaherty and text by Lynn Ahrens. In honor of the last Fourth of July of our century, the creators pay tribute to Americans of several centuries who have raised their voices in the cause of freedom and equal rights. This work has been commissioned by Keith Lockhart and the Boston Pops, and was premiered during the first week of the Pops' 1999 season. Orchestrations are by William David Brohn.

Mr. Flaherty and Ms. Ahrens are winners of the 1998 Tony Award, Outer Critics Circle Award, and Drama Desk Award for their Broadway musical *Ragtime*. Their scores for theater and film have been performed internationally, receiving honors which include London's 1995 Olivier Award, two 1998 Academy Award nominations, and two Grammy nominations. They would like to thank Keith Lockhart and the Boston Pops for giving them this opportunity to raise their voices once again.

### *With Voices Raised*

*Music by Stephen Flaherty/text by Lynn Ahrens*

With voices raised,  
We honor those  
Whose struggles turned us  
Toward the light,  
Who strove to see a  
Century close  
In human good  
And equal right.

With voices raised  
With voices raised  
With voices raised...

With voices raised  
Their truth survives  
And echoes down the halls of time.  
In simple words  
And passionate lives,  
Across the years  
Their voices climb.

With voices raised  
With voices raised...  
Raised!

They found the courage to be strong...

"If particular care and attention is not paid to the ladies, we are determined to instigate a rebellion, and will not hold ourselves bound by any laws in which we have no representation or voice."

*Abigail Adams, 1776*

"Look at me. Look at my arm. I have plowed, I have planted, and I have gathered into barns. And no man could head me. And ain't I a woman?"

*Sojourner Truth, 1851*

"I have never had a vote, and I have raised hell all over this country! You don't need a vote to raise hell! You need convictions and a voice."

*Mother Jones, 1914*

“...I wish to introduce today a proposal that has been before Congress for the last forty years and that sooner or later must become part of the basic law of this land—the Equal Rights Amendment.”  
*Shirley Chisholm, 1969*

With voices raised...

They fought to live  
Their lives... with pride!

“A leaf for hand in hand;  
You natural persons old and young!  
You on the Mississippi and on all branches and bayous of the Mississippi!  
You friendly boatmen and mechanics! You roughs!  
You twain! And all processions moving along the streets!  
I wish to infuse myself among you till I see it common for you  
to walk hand in hand!”

*Walt Whitman, 1853*

With voices raised  
With voices...

They marched in peace  
And stood as one...  
They marched in peace  
And stood as one...

“Those who profess to favor freedom, and yet deprecate agitation, are men who want crops without plowing up the ground.”  
*Frederick Douglass, 1857*

“I am here to demand my rights and to hurl thunderbolts at the man who would dare to cross the threshold of my manhood.” *Bishop Henry McNeal Turner, 1868*

“We declare our right on this earth to be a human being, to be respected as a human being, to be given the right of a human being in this society, on this earth, in this day, which we intend to bring into existence by any means necessary.” *Malcolm X, 1964*  
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“We are on the move now. Yes, we are on the move and no wave of racism can stop us.”  
*Dr. Martin Luther King, 1965*

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With voices raised  
In struggle.  
In courage.  
In praise  
Of the ones who could not be silent.  
Across  
The restless years  
We hear  
Their voices raised,  
Their voices raised!

[Orchestral interlude]

“If we cannot end now our differences, at least we can help make the world safe for diversity. For, in the final analysis, our most common basic link is that we all inhabit this small planet. We all breathe the same air. We all cherish our children’s future.  
And we are all mortal.”  
*President John F. Kennedy, 1963*

*Continued on next page...*

Continued from previous page...

And in their courage  
We are strong.

And we will live our lives  
With pride.

March on, fight on  
Against all wrong.

And journey  
Side by side

With voices raised  
To reach the sun  
Let all courageous hearts be praised

And build on what  
Brave hearts have begun...

An open door  
To make once more...

A century,  
A brave new century  
Of voices raised...

Raised...  
Raised!



## JASON DANIELEY

Jason Danieley received a Drama Desk Nomination (Best Actor in a Musical) and a Theatre World Award for his portrayal on Broadway of the title role in *Candide*, directed by Hal Prince. His other New York credits include *Dream True*, *Strike Up the Band*, *Trojan Women: A Love Story*, *Floyd Collins* (world premiere production, in which he created the role of Homer), *Allegro*, and *Hit the Lights*. Regionally

he has appeared in *Strike Up the Band*, *Floyd Collins*, *Fiddler on the Roof*, *Evita*, *Grease*, and *Twelfth Night*. Featured soloist in the "Music of the Night" national tour with Melissa Manchester, Mr. Danieley also appeared in the national tour of *The Phantom of the Opera* and toured internationally in *Hair*. He recently performed at Carnegie Hall under the batons of Doc Severinsen and Charlie Prince. Mr. Danieley, who made his Boston Pops debut earlier this season, can also be heard in the cast albums of *Candide* (RCA Victor), and *Floyd Collins* (Nonesuch).

39	<b>BOSTON MUSIC HALL</b>	TABLE. <b>14</b>
	<b>PROMENADE CONCERTS</b>	
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## MARIN MAZZIE

---

1998 Tony nominee (Leading Actress in a Musical) Marin Mazzie originated the role of Mother in the workshop and world premiere production of *Ragtime*. For her portrayal of Clara in the Stephen Sondheim/James Lapine musical *Passion* she also received a Tony nomination and went on to repeat the role in the film version for PBS. Ms. Mazzie's other Broadway credits include *Into the Woods*, *Big River*, and the City Center Encore production of *Out of This World*. Her off-Broadway credits include *The Trojan Women*, *A Love Story*; she also appeared off-Broadway and on the national tour of *The World Goes Round*. Among her extensive regional credits are Nellie in *South Pacific*, Beth in *Merrily We Roll Along*, and Sarah in *Guys and Dolls*. Her recordings include *Songs From Ragtime* (RCA), *Passion* (Angel), *Out of This World* (DRG), and *I Was Looking at the Ceiling, and Then I Saw the Sky* (Nonesuch). Ms. Mazzie is making a return Boston Pops appearance, having performed on the Esplanade last year with the cast of *Ragtime*.

## JOHNNY LEE DAVENPORT

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Appearing this season in *Love's Labours Lost* with Shakespeare & Co. (Lenox, Massachusetts), Johnny Lee Davenport has also appeared recently in *Blues for an Alabama Sky* with the Arizona Theatre Co. and Milwaukee Rep and as Iago in *Othello* with Second Age (Dublin, Ireland). He has previously appeared with Shakespeare & Co. in *The Merry Wives of Windsor*, *Measure for Measure*, *Othello* (the title role), and *Women of Will*. Other credits include Claudius in *Hamlet* (Shakespeare Rep), *Everyman* and *Nomathemba* (with Steppenwolf in Chicago), *Gertrude Stein: Each One as She May*, *Cry, the Beloved Country*, and *I Am a Man* (Goodman Studio), and *Miss Julie* (Court Theatre). Mr. Davenport's film credits include *U.S. Marshals*, *Chain Reaction*, *The Fugitive*, *Mad Dog and Glory*, *The Package*, and *The Blues Brothers*. His television credits include *Lateline*, *Law & Order*, *There Are No Children Here*, *America's Most Wanted*, PBS's *Higher Goals*, and the Walt Disney television film *The Mary Thomas Story*.



## TANGLEWOOD FESTIVAL CHORUS JOHN OLIVER, CONDUCTOR

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Organized in the spring of 1970, when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center, the Tanglewood Festival Chorus marked its twenty-fifth anniversary in April 1995. In December 1994, in its first performances overseas, the chorus joined Seiji Ozawa and the Boston Symphony Orchestra for tour performances

in Hong Kong and Japan. In February 1998, singing from the General Assembly Hall of the United Nations in New York, the Tanglewood Festival Chorus represented the United States when Seiji Ozawa conducted the Winter Olympics Orchestra with six choruses on five continents, all linked by satellite, in the "Ode to Joy"

from Beethoven's Ninth Symphony to close the Opening Ceremonies of the 1998 Winter Olympics. Co-sponsored by the Tanglewood Music Center and Boston University and made up of members who donate their services, the Tanglewood Festival Chorus is now the official chorus of the Boston Symphony Orchestra. The chorus has collaborated with Seiji Ozawa and the BSO on numerous recordings and may also be heard on two Christmas albums with John Williams and the Boston Pops Orchestra—*Joy to the World*, on Sony Classical and *We Wish You a Merry Christmas*, on Philips—and the recent RCA Victor album *Holiday Pops* with Keith Lockhart and the Boston Pops Orchestra. In addition to his work with the Tanglewood Festival Chorus, John Oliver was for many years conductor of the MIT Chamber Chorus and MIT Concert Choir, and a senior lecturer in music at MIT. Mr. Oliver founded the John Oliver Chorale in 1977.

## BOSTON POPS GOSPEL CHOIR

### CHARLES FLOYD, CONDUCTOR

---

The Boston Pops Gospel Choir, made up of volunteers from church choirs and other choruses in the greater Boston area, was originally brought together to participate in the first "Gospel Night at Pops," which took place on Sunday, June 11, 1993. "Gospel Night" came about as a result of the vision and commitment of the Boston Symphony Orchestra's Cultural Diversity Committee, and particularly because of the late Vondal M. Taylor, Jr. (1954-95), who was Vice-Chairman of the Cultural Diversity Committee and an Overseer of the Boston Symphony Orchestra. That first performance was led by guest conductor Isaiah Jackson, and Alvin Parris III prepared the choir. The following year Charles Floyd, perhaps best known for his work with Natalie Cole, led acclaimed "Gospel Night" performances both at Symphony Hall and on the Esplanade, which featured his own arrangements. This season Mr. Floyd returned to lead "Gospel Night" for the sixth consecutive year. In 1996 the Boston Pops Gospel Choir joined Patti LaBelle and Edwin Hawkins for a concert featuring inspirational music, a performance taped for the PBS series "Evening at Pops."

## BOSTON GAY MEN'S CHORUS,

### REUBEN M. REYNOLDS III, MUSIC DIRECTOR

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The nationally acclaimed Boston Gay Men's Chorus is one of New England's largest and most successful community-based choruses. The 130-voice ensemble is

celebrated for its outstanding musicianship, creative programming, and groundbreaking community outreach. Under the artistic leadership of Reuben M. Reynolds III, the BGMC sings a wide spectrum of classical and popular music with excellence and builds bridges to all people by providing a positive, affirming image of the gay and lesbian community. The BGMC performs an annual subscription series of three major

performances in Boston. Its June 1999 program, *Oz and Beyond: The Music of Harold Arlen*, was recorded for release on compact disc. The chorus's discography includes *Visions: Words for the Future* (featuring works by Pinkham, Susa, and Conte) and *Freedom, Merriment & Joy*, a holiday recording with orchestra. Now in its seventeenth year, the chorus has sung throughout New England and coast to coast, including performances at New York's Avery Fisher Hall and San Francisco's Davies Symphony Hall. In September 1995 the BGMC performed with the Boston Pops Esplanade Orchestra for 15,000 people at the opening of the FleetCenter. In addition to its subscription concerts in Boston, the BGMC has made dozens of special appearances for groups as diverse as the Human Rights Campaign, Dartmouth College, Boston Children's Museum, and the National Convention of the American Guild of Organists. The Boston Gay Men's Chorus is one of more than 160 choruses in GALA, the Gay and Lesbian Association of Choruses.

## MEMBERS OF THE TANGLEWOOD FESTIVAL CHORUS, THE BOSTON POPS GOSPEL CHOIR, THE BOSTON GAY MEN'S CHORUS, AND THE CHINESE BAPTIST CHURCH OF GREATER BOSTON

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### Sopranos

°Yolanda L. Allison  
•Carol Amaya  
°Marie Bellegarde  
°Dr. Mary E. Bennett  
•Barbara Berry  
•Sarah S. Brannen  
•Jennifer Wehr Brosky  
•Susan Cavalieri  
•Danielle Champoux  
†Nelly Chan  
†Yvonne Chen  
•Kelly Corcoran  
°Dee Crawford  
°Gail Crissinger  
°Karen Dias  
•Christine P. Duquette  
•Ann M. Dwelley  
°Linda Eknoian  
•Maura Finn  
°Gisele Ganz  
•Jennifer Harney  
•Kathy Ho  
°Laura Lapointe  
°Aisha Lindsey  
•Jane Circle Morfill  
•Jennifer Lynn Munson  
•Kieran Murray  
†Antonia Ng  
†Nancy Ng  
•Shannon O'Connor  
°Doris Richardson

°Barbara Roach  
•Suzanne Schwing  
•Joan P. Sherman  
°Denise Xavier-Superville  
°Yvonne Vranes  
°Christine Williams  
°Fredena Williams  
°Charlayne C. Wilson  
†Jennifer Wong

### Altos

†Lai-Meng Ao  
•Betty B. Blume  
•Ondine Brent  
°Monica Bullet  
•Abbe Dalton Clark  
°Staci Davis-Spencer  
•Diane Droste  
°Batsheva Fenster  
•Irene Gilbride  
°Christiane Karam  
•Annie Lee  
†Wendy Lee  
•Suzanne D. Link  
•Gale Livingston  
°Sharon Molden  
•Kathleen Schardin  
•Rachel Shetler  
•Linda Kay Smith  
•Ada Park Snider  
•Julie Steinhilber

°Marcita Thompson-Meade  
°Karen Tobin  
°Martha Vedrine  
•Jennifer Walker  
•Marguerite Weidknecht  
†Priscilla Yeung

### Tenors

°Jeans Aquino  
•John C. Barr  
•Richard Bissell  
\*Dean Cerrato  
†Derek Chow  
•Steve Chrzan  
•Dominador F. Coloyan  
•Tom Dinger  
°Tracey Foxworth  
\*Courtney Furno  
•Andrew Gladstone  
•J. Stephen Groff  
•Mark H. Haddad  
°LaDarrell Hagans  
°Steven Hawkesworth  
°Stanley Hudson  
°Thomas Jacobs  
°Nina Kruschwitz  
•David Lin  
\*Christopher Mahoney  
•David Hale Mooney  
•John R. Papirio  
•Brian R. Robinson

- Tony Scarpetta
- Thornton Shephard
- Peter L. Smith
- Stacey Stephens
- Kurt Walker
- Patrick West
- Steve Wilkins

#### Basses

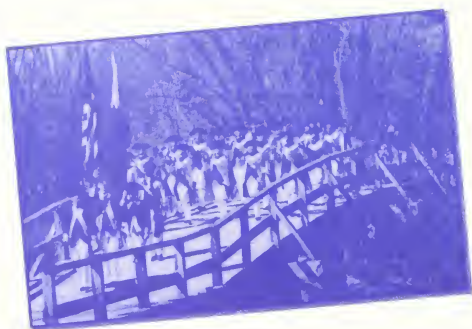
- Stephen Bloom
- Christopher Caggiano
- Lawrence Capshaw

- † Frank Chan
- Raymond Cyr
- Elliott Gyger
- Jeramie Hammond
- Michael G. Healy
- Marc J. Kaufman
- Youngmoo Kim
- Manuel J. Lim
- Leo Lipis
- David Lones
- David Mazzotta
- Stephen H. Owades

- David W. Secour
- John Strumwasser
- Bradley Turner
- Tom Weisend
- Warren Ziegler

- Tanglewood Festival Chorus
- Boston Gay Men's Chorus
- Boston Pops Gospel Choir
- † Chinese Baptist Church of Greater Boston

Felicia A. Burrey, Chorus Manager  
Frank Corliss, Rehearsal Pianist



## MIDDLESEX COUNTY VOLUNTEERS FIFES & DRUMS

Middlesex County Volunteers Fifes & Drums (MCV) was established in 1982 by Boston-area musicians to explore the repertoire of regimental fife and drum corps associated with the Euro-

pean or American armies during the American Revolution. The group's repertoire has evolved since its founding to its present mix of martial, dance, and folk music drawn from seventeenth-, eighteenth-, and early nineteenth-century sources in the United States, the United Kingdom, and the Continent. The MCV uniforms are made according to the U.S. Continental Army's clothing warrants of 1779 for the livery of the New England Continental Army musician. The group has performed throughout the eastern United States at historic sites and town celebrations; it frequently performs at state functions welcoming foreign dignitaries. They have appeared on the Esplanade with John Williams and the Boston Pops Esplanade Orchestra and in the "Liberty Tree" concert series with Joel Cohen and the Boston Camerata. MCV's three recordings include a compact disc featuring music of Scotland and the Western Isles. In August 1999, MCV will tour southern U.K. and Ireland. Their fourth recording is scheduled for release in spring 2000. For further information about MCV, visit their website at <http://members.aol.com/mcvfd>.



## TRISHA YEARWOOD

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Over the last two years, Trisha Yearwood has had an extraordinary string of successes. Her 1997 MCA Nashville greatest hits album, *Songbook: A Collection of Hits*, made its debut at number one, yielded three consecutive number one singles ("How Do I Live," "In Another's Eyes," and "Perfect Love"), and has sold more than three million copies worldwide. She achieved country music's "Triple Crown" by winning the 1997 Country Music Association (CMA) Female

Vocalist of the Year, the 1998 Academy of Country Music (ACM) Top Female Vocalist of the Year, and the 1998 Grammy for Best Country Vocal Performance Female for "How Do I Live," from the movie *Con Air*. Ms. Yearwood earned a second Grammy for "In Another's Eyes," her vocal collaboration with frequent touring partner Garth Brooks. Her most recent album, *Where Your Road Leads*, which she co-produced with MCA Nashville President Tony Brown, includes the hit single "There Goes My Baby." Ms. Yearwood was named CMA Female Vocalist of the Year again in 1998, received three 1999 Grammy nominations, and became the 71st member of the Grand Ole Opry in March 1999. It has only been eight years since the unknown demo singer from Monticello, Georgia, made music history with her first MCA Nashville release, *Trisha Yearwood*, which became the first debut album by a female country artist to surpass sales of a million copies. The album, which included the hit single "She's in Love with the Boy," eventually went double platinum. Her second release, 1992's *Hearts in Armor*, received great critical acclaim and achieved platinum status, yielding the number one single "The Woman Before Me," plus the hits "Wrong Side of Memphis" and "Walk Away Joe" (sung with Don Henley). Trisha Yearwood's rapid rise was chronicled in the 1993 book *Get Hot or Go Home: Trisha Yearwood and the Making of a Nashville Star*. That year also brought her third album, *The Song Remembers When*, and a Disney TV special featuring her music. The title song of that album reached number one and the album went platinum. In 1994 Ms. Yearwood had another number one hit with "XXXs and OOOs," the title cut from a television series. She won a Grammy for her duet with Aaron Neville, "I Fall to Pieces," and released the Grammy-nominated album *Thinking About You*. The title song went to number one on both *Billboard* and *R&R* charts. By the end of 1994, Ms. Yearwood had released her Christmas album, *The Sweetest Gift*, and *Thinking About You* had gone platinum. Through 1994 and 1995 she continued touring extensively. In 1996 she released *Everybody Knows*, another platinum album featuring the number one song "Believe Me Baby (I Lied)." The following year brought "How Do I Live" and unprecedented success, including a performance of the song (for which composer Diane Warren was nominated) at the Academy Awards. Trisha Yearwood's latest single "I'll Still Love You More" is climbing the country charts. These are her first Boston Pops appearances.





## SEIJI OZAWA

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With the 1998-99 season, Seiji Ozawa celebrates his twenty-fifth anniversary as music director of the Boston Symphony Orchestra. In the fall of 2002, following that summer's Tanglewood season, he will begin a new phase in his artistic life, stemming from his increasing interest in and affinity for opera: he will become music director of the Vienna State Opera, where he has maintained a long association as a guest conduc-

tor leading productions in that house as well as concerts with the Vienna Philharmonic in Vienna, at Salzburg, and on tour. Since becoming the BSO's music director in 1973 he has devoted himself to the orchestra for a quarter-century, the longest tenure of any music director currently active with a major orchestra, and paralleled in BSO history only by the twenty-five-year tenure of the legendary Serge Koussevitzky, which Mr. Ozawa has now surpassed. In recent years, numerous honors and achievements have underscored Mr. Ozawa's standing on the international music scene. Most recently, this past December, Mr. Ozawa was named a Chevalier de la Légion d'Honneur by French President Jacques Chirac. In December 1997 he was named "Musician of the Year" by *Musical America*, the international directory of the performing arts. In February 1998, fulfilling a longtime ambition of uniting musicians across the globe, he closed the Opening Ceremonies at the Winter Olympics in Nagano, Japan, leading the "Ode to Joy" from Beethoven's Ninth Symphony with performers including six choruses on five continents linked by satellite. In 1994 he became the first recipient of Japan's Inouye Sho (the "Inouye Award," named after this century's preeminent Japanese novelist) recognizing lifetime achievement in the arts. 1994 also saw the inauguration of the new Seiji Ozawa Hall at Tanglewood, the BSO's summer home in western Massachusetts. At Tanglewood he has also played a key role as both teacher and administrator in the activities of the Tanglewood Music Center, the BSO's summer training academy for young professional musicians from all over the world. In 1992 Mr. Ozawa co-founded the Saito Kinen Festival—which he has brought to international prominence—in Matsumoto, Japan, in memory of his teacher at Tokyo's Toho School of Music, Hideo Saito, a central figure in the cultivation of Western music and musical technique in Japan. Also in 1992 he made his debut with the Metropolitan Opera in New York. Besides his concerts throughout the year with the Boston Symphony, he conducts the Berlin Philharmonic and Vienna Philharmonic on a regular basis, and appears also with the New Japan Philharmonic, the London Symphony, the Orchestre National de France, La Scala in Milan, and the Vienna Staatsoper.

All of this has been in addition to his continuing work as music director of the Boston Symphony Orchestra. Throughout his twenty-five years in that position, Mr. Ozawa has maintained the orchestra's distinguished reputation both at home and abroad, with concerts in Symphony Hall, at Tanglewood, on tours to Europe, Japan, Hong Kong, China, and South America, and across the United States. Mr. Ozawa has upheld the BSO's commitment to new music through the frequent commissioning of new works. In addition, he and the orchestra have recorded nearly 140 works, representing more than fifty different composers, on ten labels. Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts.

# THE BOSTON POPS ESPLANADE ORCHESTRA

**KEITH LOCKHART**, *Conductor*

Sunday evening, July 4, 1999, at 8



## THE ESPLANADE

Star-Spangled Banner

Smith/Key-Bennett

Liberty Fanfare

Williams

Boogie Woogie Bugle Boy

Raye/Prince-Hayman

Swing Fever

arr. Hollenbeck

Zoot Suit Riot—Jump, Jive 'n Wail

Overture to *State Fair*

Rodgers-Ramin

Doodletown Fifers

arr. Hollenbeck

## MIDDLESEX COUNTY VOLUNTEERS FIFES AND DRUMS

With Voices Raised

Flaherty/Ahrens-Brohn

MARIN MAZZIE and JOHNNY LEE DAVENPORT, speakers

JASON DANIELEY, tenor

TANGLEWOOD FESTIVAL CHORUS, John Oliver, conductor

BOSTON POPS GOSPEL CHOIR, Charles Floyd, conductor

MEMBERS OF THE BOSTON GAY MEN'S CHORUS,

Reuben M. Reynolds III, music director

MEMBERS OF THE CHINESE BAPTIST CHURCH

OF GREATER BOSTON, Lai-Meng Ao, director

## INTERMISSION

Presenting

TRISHA YEARWOOD

Steve Cox, keyboards; Johnny Garcia, guitar; Heather Kolbrek, fiddle  
and acoustic guitar; Shawn Fichter, drums; Keith Horne, bass

Lift Every Voice and Sing

Johnson/Johnson-Floyd

TANGLEWOOD FESTIVAL CHORUS,

BOSTON POPS GOSPEL CHOIR,

MEMBERS OF THE BOSTON GAY MEN'S CHORUS,

MEMBERS OF THE CHINESE BAPTIST CHURCH

OF GREATER BOSTON

Patriotic Sing-Along

arr. Hayman

America—America the Beautiful—Yankee Doodle—

I'm a Yankee Doodle Dandy—This Land Is Your Land—

You're a Grand Old Flag—God Bless America

## MS. YEARWOOD

1812 Overture

Tchaikovsky

SEIJI OZAWA conducting

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.  
Baldwin Piano

Special thanks to American Airlines, The Four Seasons Hotel, and Dav El/Fifth Avenue  
Limousine.

The Boston Pops New Music Program is principally funded through the generosity of the  
Chiles Foundation of Portland, Oregon, and Fidelity Investments.



## HARRY ELLIS DICKSON

Harry Ellis Dickson is Associate Conductor Laureate of the Boston Pops, founder and Conductor Laureate of the Boston Symphony Orchestra Youth Concerts, and music director of the Boston Classical Orchestra. He retired in 1987 from the Boston Symphony Orchestra's first violin section. A native of Cambridge, Massachusetts, he graduated from the New England Conservatory of Music and studied violin with Carl Flesch and Max Rostal as a fellowship student at Berlin's Hochschule für Musik. Later he studied conducting with Pierre Monteux at the Domain School in Maine. He joined the Boston Symphony Orchestra in 1938 under Serge Koussevitzky.

Active as a guest conductor, Mr. Dickson has conducted Pops concerts with many orchestras throughout the United States, Canada, Israel, and Ireland. Highlights of recent seasons include a July 4, 1998, concert with the Maryland Symphony on the historic Antietam battleground in Hagerstown, Maryland; conducting engagements with the San Francisco Symphony, where he led three Pops concerts, including the opening concert of the Pops season in Davies Hall; a 1994 Boston Pops Orchestra concert at Tanglewood marking the centennial of Arthur Fiedler's birth; four highly successful holiday programs with the Ulster Orchestra in Belfast and Londonderry, Ireland; and a Pops concert at the American College of Greece in Athens. In addition, Mr. Dickson conducts many Boston Pops concerts at Symphony Hall, on the Esplanade, and in many other areas of New England. At the 1998 "Salute to Symphony" concert, Mr. Dickson shared the Symphony Hall podium with Seiji Ozawa, Keith Lockhart, and John Williams. A highlight of the concert, which was telecast on WCVB-TV Channel 5, was a tribute to Mr. Dickson's 90th birthday year. He was also honored by other organizations during this milestone year. The Boston Symphony musicians and staff honored him at a Youth Concert and reception on November 13, 1998, his actual birthday.

The distinguished recipient of numerous awards, Mr. Dickson is a Chevalier in the Ordre des Arts et des Lettres of the French government. He has been honored by the National Conference of the Humanities and by Pi Lambda Theta, a national honor and professional association in education. In 1975 the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its Winter Hill Community School, and in 1983 the Boston Public Schools honored him by dedicating the Harry Ellis Dickson Orchestral Suite in the Roland Hayes Division of Music at Madison Park High School. In November 1991 the city of Boston, in collaboration with the Boston Fenway Group and the Boston Redevelopment Authority, dedicated "Harry Ellis Dickson Park" near Symphony Hall. Mr. Dickson holds honorary degrees from many local colleges and universities, and from the American College of Greece.

Renowned as a raconteur, Harry Ellis Dickson has delighted audiences with his personal recollections of many of the world's greatest artists and with his informal and witty anecdotes about life "behind the scenes" at Symphony Hall. He has incorporated many of these recollections into his books, *Gentlemen, More Dolce Please!*, *Arthur Fiedler and the Boston Pops*, and an autobiography entitled *Beating Time, A Musician's Memoir*, published in spring 1995. In addition, he furthered the part-time conducting career of his close friend, the late Danny Kaye, with whom he traveled to many countries of the world as musical mentor. Through the Boston Symphony Orchestra Youth Concerts, which he founded in 1959 and which have been the model for such concerts across the country, Mr. Dickson has built bridges between the stage of Symphony Hall and the wider world.

**THE BOSTON POPS ESPLANADE ORCHESTRA**

**KEITH LOCKHART**, *Conductor*

Tuesday evening, July 6, 1999, at 8



HARRY ELLIS DICKSON conducting

THE ARTHUR FIEDLER CONCERT

THE ESPLANADE

*Leonore Overture No. 3*

Beethoven

Symphony No. 1 in C, Opus 21

Beethoven

Adagio molto—Allegro con brio

Andante cantabile con moto

Menuetto: Allegro molto e vivace

Adagio—Allegro molto vivace

INTERMISSION

*On the Beautiful Blue Danube* Waltz

Strauss

Jalousie

Gade

Joseph Scheer, violin solo

*Leroy Anderson Favorites*

Jazz Pizzicato

Jazz Legato

Fiddle Faddle

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.  
Baldwin Piano

Special thanks to American Airlines, The Four Seasons Hotel, and Dav El/Fifth Avenue Limousine.

The Boston Pops New Music Program is principally funded through the generosity of the Chiles Foundation of Portland, Oregon, and Fidelity Investments.

# Bring Home Your Fourth of July CD Today!



Visit the Symphony Shops on the Esplanade and bring home a Boston Pops CD or tape, a Pops T-shirt, or a Pops baseball cap. We are featuring the

Pops' latest release, *A Splash of Pops*, which includes *The Stars and Stripes Forever*, the 1812 Overture, and other Esplanade favorites. We also carry their previous hit albums.



All locations are open for one hour before the concerts and during intermission.

The Symphony Shop is a fundraising project of the Boston Symphony Association of Volunteers. All proceeds benefit the Boston Symphony Orchestra and Boston Pops.

For further information and mail orders, call the Symphony Shop at (617) 638-9383.





**THE BOSTON POPS ESPLANADE ORCHESTRA**

**KEITH LOCKHART**, *Conductor*

Wednesday evening, July 7, 1999, at 8



The Stars and Stripes Forever!

Sousa

Overture to *The Merry Wives of Windsor*

Nicolai

Largo from Symphony No. 9 in E minor (*From the New World*)

Dvořák

American Fantasia

Herbert

INTERMISSION

*Pictures at an Exhibition*

Mussorgsky-Ravel

Promenade—

Gnomus

Promenade—

The Old Castle

Promenade—

Tuileries

Bydlo

Promenade—

The Ballet of Chicks in Their Shells

Samuel Goldenberg and Schmuyle

The Market at Limoges

Catacombae. Sepulcrum Romanum—

Con mortuis in lingua mortua

The Hut on Chicken Legs (Baba-Yaga)

The Great Gate of Kiev

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Baldwin Piano

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## GOSPEL MUSIC

At its most basic level, gospel music is sacred music, a unique phenomenon of Americana which had its earliest iterations toward the end of the nineteenth century. It is folk music, which suggests that it and its secular counterparts are greatly influenced by each other. Just as much of today's gospel music sounds like R&B and Hip-Hop, so did most of the early gospel music sound like the Blues.

The music called gospel (meaning "good news") derives its name from its close connection with the biblical gospels of the New Testament, where we find many references to God's goodness and mercy. We are encouraged to believe and appreciate the sacrifice of Jesus Christ and thereby the remission of sins, a common theme of gospel music.

There are no "style" restrictions on gospel music; only the thematic content remains constant. The use of much repetition is a carryover from the time when many post-Reconstruction blacks were unable to read. The repetition of the words allowed those who could not read to participate in worship.

The development of gospel music can be traced back to the eighteenth century, when hymns were lined and repeated in a call and response fashion; Negro spirituals and work songs also came on the scene. Because the enslaved Africans attended their masters' worship services, the seventeenth-century influences on Negro spirituals and work songs were traditional hymns the enslaved Africans heard in worship. The worship music (hymns) of the white masters became the backdrop for the music the enslaved Africans would eventually use at their own worship meetings. At this time it was also illegal for more than a handful of blacks to congregate without supervision. This restriction did not keep them from secretly holding "campground" meetings, typically held at a distance from the main house to assure discretion and avoid possible punishment. It was during such meetings that "newer" renditions of traditional hymns were developed.

In the tradition of the black church, call and response in singing and in speaking has been and continues to be a foundation on which the gospel is delivered. Through this participatory delivery system, beliefs are reinforced. There is an expectation that when there is agreement with either the spoken word or song because of either its content or its context that verbal affirmation will be given. Those who are witnessing, speaking, or singing are encouraged by the responses and those who are about to experience issues are empowered to be victorious.

Gospel music can stir many different emotions. No longer bound to the walls of the American church, gospel music captures the creative and spiritual imaginations of increasing numbers of international audiences. For gospel singers and listeners, making a joyful noise unto the Lord is what the music is about and it invites the participation of all to come together, honor the past, look forward to the future, and through song, renew our faith.

—Dennis Slaughter

# THE BOSTON POPS ESPLANADE ORCHESTRA

KEITH LOCKHART, *Conductor*

Thursday evening, July 8, 1999, at 8



KEITH LOCKHART conducting

Procession of Bacchus, from *Sylvia*

Delibes

*Happy Birthday, Duke!*

Caravan

Ellington/Tizol-Hayman

Mood Indigo

Ellington/Mills/Bigard-Hayman

Peanut Brittle Brigade from Duke Ellington's *Nutcracker*

arr. Tyzik

Selections from *South Pacific*

Rodgers-Anderson

I'm Gonna Wash That Man Right Out of My Hair—

Bali H'ai—Happy Talk—Some Enchanted Evening—

I'm in Love With a Wonderful Guy

## INTERMISSION

CHARLES FLOYD conducting

with

THE BOSTON POPS GOSPEL CHOIR

The Lord's Name Is To Be Praised

Coley-Floyd

RONALD AUSTIN, tenor

Let the Praise Begin

Hammond-Floyd

TED MAYNARD, tenor

God and God Alone

McHugh-Floyd

JOSEPH RUCKER, JR., tenor; STEVE WILKINS, tenor;

JEFFREY THOMAS, baritone; DERRICK A. JOHNSON, bass

Heaven

Lawrence-Floyd

AYEESHA LANE, soprano; NICOLE ROBITAILLE, alto

Hallelujah, from *Soulful Messiah*

Handel-Warren/Floyd

EVELYN McDONALD, alto; SHARON MOLDEN, alto

The Boston Pops Gospel Choir and the Omega Chorus

**Rhythm Section:** Dennis Montgomery, organ; David Cowan, drums;

David Buda, bass; Jerome Kyles, piano

*This program is supported in part by a grant from the Boston Cultural Council, a municipal agency supported by the Massachusetts Cultural Council, a state agency.*

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.

Baldwin Piano

Special thanks to American Airlines, The Four Seasons Hotel, and Dav El/Fifth Avenue Limousine.

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## CHARLES FLOYD

Conductor, pianist, and composer Charles Floyd began studying piano at age four, gave his first solo recital at age nine, and by age twenty had been heard in solo recital, chamber music, and concerto performances throughout the United States and Spain. Mr. Floyd earned degrees in piano performance from the Conservatory at Oberlin College, the University of Louisville, and the University of Wisconsin-Madison. His

teachers have included pianists Joseph Schwartz, Lee Luvisi,

Aube Tzerko, and Howard Karp. Through the auspices of numerous summer festivals and master classes, he has also worked with Jorge Bolet, John Perry, and Mischa Dichter. Between 1982 and 1984 Mr. Floyd performed frequently as soloist with the Louisville Orchestra under the direction of Robert Bernhardt and Stewart Kershaw; he was also chosen as pianist for the Louisville Ballet's internationally recognized tribute to George Balanchine during the 1983-84 season. Charles Floyd has been the recipient of numerous awards and grants, including those from the Aspen School of Music, the AMOCO Corporation, the Columbus Symphony Orchestra, Chicago's Louis Sudler Foundation, and the National Chopin Competition of New York's Kosciuszko Foundation. As a conductor, Mr. Floyd has been heard in pops concerts with more than 500 orchestras since 1991, including the San Francisco Symphony, the Atlanta, Pittsburgh, Miami, Spokane, and Denver symphony orchestras, the Hollywood Bowl Orchestra, and the Los Angeles, Buffalo, and Rochester philharmonic orchestras. Since 1993 he has been a regular guest conductor of Boston Pops concerts. Returning for his sixth "Gospel Night at Pops" concert this week, Charles Floyd has led the orchestra both at Symphony Hall and on the Esplanade. In 1996 Mr. Floyd made his debut as piano soloist, performing Gershwin's *Rhapsody in Blue* both at Symphony Hall and on the Esplanade. His 1997-98 season included performances of "A Gospel Christmas" with the Atlanta and Baltimore symphony orchestras, and the nationally televised PBS holiday special "A Cathedral Christmas" (filmed at the National Cathedral in Washington, D.C.) with mezzo-soprano Denyce Graves and the Houston Symphony. The 1998-99 season has included return engagements with the Atlanta Symphony as well as debut performances with the Tulsa Philharmonic, Miami's New World Symphony, the Charlotte Symphony, and the Detroit Symphony. Mr. Floyd's eleven-year partnership with Natalie Cole included such projects as the multiple Grammy Award-winning tribute to Nat King Cole entitled *Unforgettable, With Love*, the Emmy Award-winning PBS Great Performances concert video of the same title, the Grammy-winning release entitled *Take a Look*, and her recent Grammy-nominated release, *Star dust*. Charles Floyd's compositions include chamber music, art songs, gospel music, two operas, and a work-in-progress based on Dickens' *A Christmas Carol* for narrator, chorus, and orchestra. His "Four Spirituals" for soprano and orchestra was premiered at Symphony Hall with the Boston Pops Esplanade Orchestra in 1995.

For a biography of the **Boston Pops Gospel Choir**, please see page 10.

A selection of singers from the roster on the facing page will be performing on the Esplanade.

# THE BOSTON POPS GOSPEL CHOIR

## CHARLES FLOYD, CONDUCTOR

<b>Sopranos</b> Donna Ackerman Sheila Adams Yolanda L. Allison Valerie Ashe Lorraine J. Baden Teresa Barnwell Marie M. Bellegarde Dr. Mary E. Bennett Marilyn Burrell Doris M. Champagne Janis Ciuba Betsy Clifford • Iris Elena Coates • Laurina J. Coates Dee Crawford • Gail Crissinger Joan Daluz Karen Dias Katrina Ehrhardt Linda Ann Eknoian Carol Ellis Cyndi Fedewa Monica Friar Beth Gagnon Kelly A. Gallagher Mary Gleaves • Melissa Gray Barbara Piper Green Kathleen M. Hale Nell Harkness Patricia S. Hite Pauline A. Hogan Sandra E. Hoyt Anne Hurston Ruth E. Iannazzo Beverly D. Johnson Christine Kamp- Cichello • Ida Kamrara Christiane J. Karam Linda A. Kirk Victoria Landry • Ayesha Lane • Laura Lapointe Katie Leazott Marva P. Martin Mindy Mazur Nancy L. McBride Enuma Menkiti Ann Moritz	Barbara J. Nole Mary Ann Pender- Prince Eda Rabinovitz Phyllis Rawlins Cora W. Reid Pamela Reid • Doris M. Richardson Barbara L. Roach Edna Smallwood Carol Smith Crystal Lee Smith Tucker Smith Sabrina Renee Sperow Ella L. Swain Ann M. Tedesco Naarah Thornell Saundra D. Underwood Phil Waters Sarah Wehle • Christine A. Williams • Fredena J. Williams Charlene C. Wilson Avis Womack  Altos Martha Rice Akagi Donna M. Bayne Samara Z. Bercovitch Monica Bullett Carole Bundy Carol Casey Marlene Cavanaugh Carolina Chacin Gerda Conant Florence Dargent Jean L. Davis Staci Davis-Spencer • Katherine Ellen Day • Kris Deacon Elia Falvey Susan Farris Sylvia A. Gray Ruth Hammell Karen Haywood Linda Hickey DoNique Hill	Theresa A. Jackson Anne Joyce Susie Kelley Renese King Stephanie Kluter Serena Leung Carrie Levens • Sherri Lewis Linda Marie Malouf Donna Lee McDaniel • Sharon L. Molden Sally Nappila Nicole Robitaille Leslie Ann Roldan Beilah Ross Lynette Ruley Valerie Elayne Siders Venecia Elise Siders • Rachel Silverman Eduiltrud Stacy Carol Stocker Jane Taylor-Canty Cynthia D. Terry-Edd • Sally Tetzlaff- DeSantis • Marcita Thompson- Meade • Karen A. Tobin Beth C. Tortolani Patricia A. Totten • Eleanor Simmons Vaughn Michele Vaughn • Martha F. Vedrine Donna Wainwright Rozita L. Waltower Becky Warner Kymberli Welch • Karen Welling H. Tracy Williams Nakia Womack Donna Zarba- Boisen  Tenors • Ronald Austin Sean Boisen John Booker Jeanette Boone- Smith	Mary G. Carr Carl W. Corey Tracey Foxworth Catherine Goldhammer J. Neal Gray LaDarrell James Hagans Leo Harrington Steven Hawkesworth Cynthia M. Horton David A. Jackson Rosalind Johnson Herbert S. Jones Nina Kruschwitz Peggy Lester Dorine Levasseur Ted Maynard • Evelyn McDonald Ruth E. Nelson Gwendolyn Nicholls Esther Niles • Geoffrey C. O'Hara Damien O'Neil Vincent Ronfard • Joseph C. Rucker, Jr. Johnnie O. Shelton • Thornton Shepherd Frances L. Snyder Josephine G. Walker Norris V. Welch Claudia Wellington Janie Wilkerson • Steve Wilkins James Williams  Baritones/Basses Philip N. Clinton, Jr. Austin de Besche • Derrick A. Johnson John T. Judge Edward M. Kihanya Ethan Mallove Don Moskowitz Carleton Pike Tom Robitaille • Jeffrey H. Thomas Bradley Turner Jeffrey L. Zagaria
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William A. Bridges, Chorus Manager

• The Omega Chorus

Special thanks to Ida Kamrara, Dennis Slaughter, Norris Welch, and Fredena Williams.





THE BOSTON POPS  
ESPLANADE  
ORCHESTRA

KEITH LOCKHART  
*Conductor*

*Julian and Eunice Cohen  
Boston Pops Conductor's Chair,  
fully funded in perpetuity*

**First Violins**

Joseph Scheer  
Michael Rosenbloom  
Lisa Crockett  
Kristina Nilsson  
Brynn Albanese  
Maynard Goldman  
Sandra Kott  
Sharan Leventhal  
Gregory Vitale  
Dianne Pettipaw  
Cynthia Cummings  
Gerald Mordis  
James Orent  
Paul MacDowell  
Melissa Howe  
Stacey Alden

**Second Violins**

Clayton Elwener  
Jennifer Howitch  
Susan Shipley  
Colin Davis  
Pattison Story  
Anita Brooker  
Dorothy Han  
Julie Leven  
Kay Knudsen  
John Harrison  
Rebecca Katsenes  
Liana Zaretsky

**Violas**

Kenneth Stalberg  
Jean Haig  
Anne Black  
Susan Culp  
Emily Bruell  
Donna Jerome  
David Feltner  
Barbara Wright

**Cellos**

Ronald Lowry  
Andrew Mark  
George Seaman  
Theresa Borsodi  
William Rounds  
Toni Rapier  
Kevin Crudder  
Mark Simcox

**Basses**

Robert Caplin  
Barry Boettger  
John Salkowski  
Gregory Koeller  
Elizabeth Foulser  
Prentice Pilot  
Mark Henry

**Flutes**

Marianne Gedigian  
Ann Bobo

**Piccolo**

Iva Milch

**Oboes**

Laura Ahlbeck  
Frank Charnley

**English Horn**

Barbara LaFitte

**Clarinets**

Ian Greitzer  
Aline Benoit

**Bass Clarinet**

Edward Avedisian

**Bassoons**

Ronald Haroutunian  
Donald Bravo

**Contrabassoon**

Ruth Waterhouse

**Horns**

Kevin Owen  
Richard Menaul  
Nona Gainsforth  
Thomas Haunton  
Richard Greenfield

**Trumpets**

Bruce Hall  
Gregory Whitaker  
Dennis Alves  
Steven Emery

**Trombones**

Darren Acosta  
James Nova  
Mark Cantrell

**Tuba**

Gary Ofenloch

**Timpani**

Everett Beale

**Percussion**

Fred Buda  
Dean Anderson  
Neil Grover  
Patrick Hollenbeck

**Harp**

Susan Robinson

**Piano**

Bob Winter

**Guitar**

John Wilkins

**Saxophones**

Michael Monaghan  
Thomas Ferrante

**Librarians**

Marshall Burlingame  
William Shisler  
John Perkel

**Personnel Managers**

Lynn G. Larsen  
Bruce M. Creditor

**Stage Manager**

Cleveland Morrison







